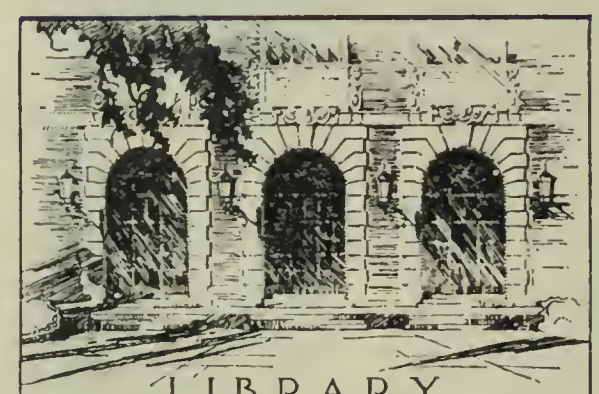

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BIOGRAPHICAL NOTICES

OF

MEDALLISTS

Coin, Gem-, and Seal-Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900

VOLUME III

I

I *Vide* **JUNZINGER**. Mint-master at Durlach, 1626.

I *Vide* **ANTON VON JANINALLI**. Mint-master at Prague, 1668-1688.

I *Vide* **JOHANN HEINRICH (SAGAN)**. Mint-master at Sagan, in Wallenstein's service, 1628.

I *Vide* **JACHTMANN, JOHANN LUDWIG**. 1776-1842. Medallist at Berlin.

A. I. *Vide* **ALEXEI IWANOFF**. Die-sinker at St. Petersburg, during the early years of the nineteenth century (*circ.* 1799-1802).

A. I. *Vide* **ALBRECHT JAMNITZER**. Die-sinker at Nuremberg, † 1590.

B. I. B. *Vide* **BALTHASAR JOHANN BETHMANN**. Mint-master at Darmstadt, 1707-1733.

B. I. B. *Vide* **BALTHASAR JOHANN BENGERADT**. Mint-master at Frankfort-on-Maine, 1738-1762; died in 1784.

588568

B. I. D. *Vide* **BERNHARD JULIUS DEDEKIND**. Mint-engraver at Brunswick, 1723, Mint-warden in 1729, and Mint-master 1732-1742.

C. I. *Vide* **CONSTANTIN JABLONOWSKI**. Mint-engraver at Olkusz, in the district of Krakau, 1767.

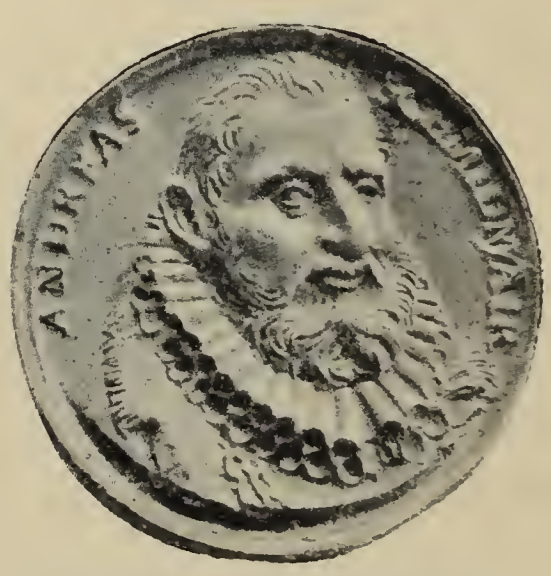
C. I. B. *Vide* **BANDEL**. Mint-master at Cassel, 1744-1763.

C. I. L. *Vide* **CHRISTOPH JAKOB LEHERR**. Mint-engraver at Augsburg, 1683; suffered capital punishment in 1707 as a forger of coins.

C. I. W. *Vide* **CARL JOHANN WIKMANN**. Medallist at Stockholm, *circa* 1747-1783.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

CI (*Germ.*). This signature occurs in very minute characters on the truncation of two medals, which Erman compares with the works of M. Carl as offering a certain analogy of style and treatment. These medals are : 1590. Veit Pfaut and his consort Anna (Berlin Museum); — 1600. Andreas Schmidmair (Berlin Museum; *illustrated*).



Andreas Schmidmair, 1600.

To the same artist, who may have been Christoph Jamnitzer, belong also the following works : 1593. Paul Breining (Berlin); — 1601. Balthasar Baumgartner (Berlin); and perhaps also : 1608, S. Schweigger (Berlin); — as well as two medals, one large and one small, of Sigmund Gamersfelder and consort Maria, 1613 (Berlin, and *Merzbacher*, *Kunstmedaillen Katalog*, n° 400). The medals of S. Schweigger and S. Gamersfelder are signed ɣ.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, pp. 62 and 78.

D. P. I. (*Ital.*). Signature of a Medallist who was working *circa* 1490. It is found on a Portrait-medal of Filippo Casoli, Doctor and Professor, Bust to l., ℞. OMN. ITALIAE. GYMNAS. LECTORI — — DPI. Apollo in cuirass, and holding musical instrument, is seen walking above a town surrounded by fortifications.

BIBLIOGRAPHY. — Armand, *Les Médailleurs italiens*, I, p. 101.

E. I. *Vide* **ERICH JÄGER**. Mint-master at Zerbst, 1622-1625.

E. I. K. *Vide* **KRULL**. Mint-master at Hanau, Cassel and Frankfort-on-M., 1737-1742, and Brunswick, 1742-1750; also **J. K.**, **E. K.** or **EK**.

F. I. G. *Vide* **FRANZ JOHANN GILLY**. Mint-master at Langenargen, 1690-1694.

F. I. K. *Vide* **FRANZ IGNATIUS KIRSCHENHOFER**. Mint-master at Oppeln, 1673-1685.

F. I. W. *Vide* **WURSCHBAUER**. Medallist at Vienna, eighteenth century.

G. I. (*mon.*) *Vide* **JÖRG GEITZKOFLER**. Mint-master at Joachimsthal, 1563-1577.

G. I. (*mon.*) *Vide* **JONAS GEORGENS**. Mint-master at Steinebeck, Lauenburg and Lüneburg, 1603-1649.

G. I. B. (*mon.*) *Vide* **BÜTTNER**. Mint-master at Cassel, 1657-1680.

GI. RA. *Vide* **GIORGIO RAN**. Medallist at Rome, 1590-1610.

H. I. *Vide* **HANS JAKOB**. Mint-master at Saalfeld, 1612-1618; then, until 1635, at Eisleben and Dresden.

H. I. *Vide* **HEINRICH JAKOB**. Mint-master at Bautzen, 1666-1667.

H. I. A. B. *Vide* **HANS JAKOB ARNOLD BRANTH**. Mint-master at Königsberg, 1776-1797, Copenhagen, 1797, and Mint-director there, 1802-1810.

H. I. B. *Vide* **HANS JACOB BULLINGER**. Mint-master and Engraver at Zurich, 1660-1700.

H. I. G. *Vide* **HANS JACOB GESSNER** Senr. Mint-master and Engraver at Zurich, 1706-1736; — Junr., Mint-master and Engraver, 1745-1770.

H. I. G. B. H. *Vide* **HEINRICH HILLE** (Warden) and **JOHANN GEORG BUNSEN** (Mint-master) at Frankfort-on-M., *circa* 1777-1798.

H. I. M. M. *Vide* **HANS JACOB**. Mint-master at Saalfeld, Eisleben and Dresden, 1612-1625.

H. I. S. *Vide* **HEINRICH JUSTUS SEBASTIANI**. Mint-warden, 1692, then Mint-master, 1694-1702, at Steuerwald, near Hildesheim.

H. I. W. *Vide* **HANS JACOB WOLRAB**. Medallist and Coin-engraver at Nuremberg, 1673-1690.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

H. I. These initials occur on a Silesian Raitpfenning of the end of the sixteenth century.

I. I. *Vide* **JOHANN JACOB**. Mint-master at Saalfeld, 1612-1618, afterwards at Eisleben (for the Counts of Mansfeld), and then, apparently, between 1621 and 1635 at Dresden.

I. I. *Vide* **JACOB JACOBSON**. Mint-master at Bromberg, 1621-1632, and between 1632 and 1639 at Danzig, Elbing and Thorn.

I. I. *Vide* **JULES JACOT**. 1797-1879. Seal-engraver at Chaux-de-Fonds, *circ.* 1840-1870.

I. I. or **J. J.** *Vide* **JONAS JASTER**. Mint-master at Hildesheim, 1710-1732.

I. I. B. *Vide* **BARRE**, 1793-1855. Medallist and Coin-engraver at Paris.

I. I. C. *Vide* **JOHANN JAKOB KORNMANN** of Augsburg. Medallist who worked under the name of **CORMANO** at Venice and Rome, during the second quarter of the seventeenth century, and in 1650 fell a victim to the Inquisition.

I. I. D. *Vide* **JOHANN JACOB DIETZEL**. Countermaker of Nuremberg, *circa* 1710-1740.

I. I. E. *Vide* **JOHANN JACOB ENCKE**. Mint-master at Hanau, 1740-1770. Also **J. J. E.** or **J. JE.**

I. I. F. *Vide* **JOHANN JEREMIAS FREITAG**. Mint-master at Frankfort-on-M., 1690-1719.

I. I. F. *Vide* **IGNATZ JETZEL**. Mint-engraver at Vienna, 1763-1781.

I. I. G. *Vide* **JOHANN JEREMIAS GRÜNDLER**. Mint-master at Stolberg, 1710-1747, and Sangershausen, 1747-1750.

I. I. H. *Vide* **JOHANN JOSEPH HERMANN**. Mint-master to the city of Cologne, 1715-1720.

I. I. I. *Vide* **JOBST JACOB JÄNISCH.** Mint-master at Celle, 1687-1706, and Osnabrück, 1720-1725. Also **J. J. J.**

I. I. I. *Vide* **JOHANN JUSTUS JASTER.** Mint-master at Lübeck, 1727-1758. Also **J. J. J.**

I. III. *Vide* **IWAN SCHNEESE.** Mint-master at Moscow, 1752-1754.

I. I. L. *Vide* **JOHANN JACOB LAUER.** Countermaker at Nuremberg, eighteenth century.

I. I. *Vide* **JOUANNIN.** Medallist at Paris, beginning of the nineteenth century.

I. I. N. *Vide* **JOHANN JACOB NEUSS.** 1770-1847. Medallist at Augsburg.

I. I. R. *Vide* **JOHANN JACOB REPHUHN.** Mint-master at Neuenstein, 1623-1624, in the service of the Counts of Hohenlohe.

I. I. R. *Vide* **JOHANN JACOB REICHEL.** Die-sinker at Warsaw, 1792. Also **I. I. R. F.**

I. I. S. F. *Vide* **IGNAZ JOSEPH SCHÄUFEL.** 1733-1812. Medallist at Munich, 1768.

I. I. W. *Vide* **JOHANN JACOB WOLRAB.** German Medallist, died in 1690.

I. I. W. *Vide* **JOHANN JACOB WAGNER.** Mint-master at Stuttgart, 1680-1700.

SI. P. *Vide* **SIMON PARMENSIS.** Medallist of the sixteenth century.

S. IV. or **S. IOU.** *Vide* **SAMUÈL JOUDIN.** Russian Medallist, *circa* 1704-1740.

T. I. *Vide* **THOMAS ISENBEIN.** Mint-master at Bremen, 1634-1664.

T. I. *Vide* **TIMOTHEUS IWANOFF.** Medallist at St. Petersburg, during the second half of the eighteenth century.

T. I. B. C. *Vide* **TURIN** (Mint) and **JOH. BAPT. CUTTANEO** (Mint-master), 1570-1572.

T. I. P. G. *Vide* **TURIN** (Mint) and **JOH. PETER GASTALDI** (Mint-master), 1517-1519.

W. I. *Vide* **WENZEL JAMNITZER.** 1507-1586. Medallist at Nuremberg. Also **W. J.**

Z. I. W. *Vide* **ZACHARIAS JULIUS WEFER**. Mint-master at Stolberg, Ellrich and Mühlhausen, 1673-1676.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

I. A. *Vide* **JOHANN ARENDSBURG**. Senr., Mint-master at Halberstadt, 1653-1665 ; † 1667 ; — Junr., Mint-master at Zerbst and Reinstein, 1666-1676.

I. A. *Vide* **JÖRG ARENS**. Mint-master at Herborn, 1684-1685.

I. A. *Vide* **JULIUS ANGERSTEIN**. Mint-master and Engraver at Eisenberg, 1692-1706, and later until 1710 at Weissenfels.

I. A. *Vide* **JACOB ABRAM**. 1723-1800. Medallist at Stettin, 1752, Koenigsberg, 1757, and later at Berlin. Also **A**.

I. A. *Vide* **JOSEPH AATZ**. Mint-master at Mayence, 1794-1796.

I. A. B. *Vide* **GIOVANNI ALOISIO BATTAJO**. Mint-inspector at Venice, 1646.

I. A. B. *Vide* **JOHANN ADAM BÖTTCHER**. Mint-master at Schleiz, 1678-1679, and Weilburg, 1690.

I. A. B. *Vide* **JOHANN ALBERT BÄR**. Mint-master at Goslar, 1705, Eisenach, 1717-1718 ; died in 1750.

I. A. B. *Vide* **JOHANN ALBRECHT BRAUNS**. Mint-warden at Zellerfeld, 1711, then Mint-master, 1731-1739.

I. A. D. *Vide* **JACQUES ANTOINE DASSIER**. 1715-1759. Medallist and Coin-engraver at Geneva, London and St. Petersburg.

IA. F. *Vide* **JACOBI**. Die-sinker at Liège, 1762 † 1792.

I. A. H. *Vide* **JOHANN ANSELM HALLAICHER**. Mint-master at Wertheim, 1694-1696.

I. A. H. *Vide* **JOHANN ADAM HANF**. 1715-1776. Medallist at Baireuth.

I. A. L. *Vide* **JOHANN ADAM LONGERICH**. Mint-master at Cologne, 1700, Dortmund, 1705, and Düsseldorf, 1707-1708.

I. A. M. *Vide* **JACOBO ANTONIO MORI** (**MORO** or **MORONE**). Medallist at Rome, 1612-1623.

I. A. M. *Vide* **MALM**. Goldsmith and Coin-engraver at Stockholm, 1221.

I. A. P. *Vide* **IGNATZ ANTON PUTZ**. Mint-warden at Prague, 1702 ; Mint-master, 1711-1713.

I. A. P. *Vide* **JOHANN ANTON PFEFFER.** Mint-master at Zellerfeld, 1763-1774.

I. A. R. *Vide* **JOHANN ADAM REPHUHN.** Mint-master at Darmstadt, 1693-1705.

I. A. R. *Vide* **ROTH.** Medallist at Darmstadt, 1740-1765.

I. A. S. *Vide* **JOHANN ANTON SCHRÖDER.** Mint-master at Hanover, 1751-1764, and Neuhaus near Paderborn, 1764-1791.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

I. A. V. F. (*Ital.*) Signature of a Medallist who was working *circa* 1555. It occurs on a Portrait-medal of the Modenese Poet and Scholar Pietro Lauri, obv. Bust to r. ℞. CEDATVR. A. MORTE. INIQVE. LACESSENTES. LINGVE. VIPERIBVS. SIMILES. V. — 1555 within laurel-wreath.

Mazzuchelli attributed this medal to the Venetian sculptor Camillo Bossetti, but Armand is of opinion that the letters **I. A. V. F.** below truncation of Pietro Lauri's bust represent the artist's signature.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 185.

I (*Swiss*). A school-medal of Solothurn, of the weight of Four Ducats, with St. Ursus and St. Victor on obv. and inscription on ℞., undated, is signed **I.** It is described in Poole, *Catalogue of Swiss Coins*, p. 415.

I. AVG. (*Ital.*). Signature of a Medallist who was working *circa* 1575. A Portrait-medal in the British Museum Collection of Duke Charles Emmanuel of Savoy, 1580-1630, is thus signed. On obv. is a bust to l. of the Duke, in cuirass, and with head bare, and on ℞. DIRIG. DOMINE. GRES. ME. — I. AVG. FEC. Shechinah advancing in front of the Israelites.

Milanesi suggests the Piedmontese sculptor **GIOVANNI MARIA AUGUSTELLO** as the author of this medal.

BIBLIOGRAPHY. — Armand, *op. cit.*, I. 266, III, 127.

IADIS (*Roman*). Probably a fictitious signature on a gem representing Diana walking and about to shoot an arrow. This beryl is or was in the Percy Collection.

BIBLIOGRAPHY. — King, *Antique Gems*, p. 220.

I. B. (*Germ.*). Initials of a Coin-engraver, on currency of the Palatinate, *circa* 1529.

I. B. *Vide* **JOHANN BLUM.** Medallist at Bremen, 1631-1650.

I. B. *Vide* **JOHANN BONHORST**. Mint-master at Gotha, 1650.

I. B. *Vide* **JOHANN BENSHEIM**. Line-engraver and Die-sinker who worked at Dantzig and Dresden, *circa* 1654-1693. The medals signed **I. B.** should be given to **BUCHHEIM**.

I. B. *Vide* **JOHANN BUCHHEIM**. Medallist and Coin-engraver, 1654-1683, who worked for the city of Breslau, George and Louis of Liegnitz-Brieg, and for John George of Saxony.

I. B. *Vide* **JOHANN BOSTELMANN**. Mint-master at Wernigerode, 1671-1674, and in the service of the Wittgensteins from 1675 to 1677.

I. B. *Vide* **JONAS BÖSEN**. Mint-master at Hildesheim; worked at first for the Bishop, 1671-1676, then for the city, 1676-1695.

I. B. *Vide* **JAN BOSKAM**. Dutch Medallist, who worked at Berlin, *circa* 1679-1705, then at Amsterdam, 1705-1708. Also **BK. F.**, **I. B. F.** or **I. BOSKAM**.

I. B. *Vide* **JOHANN ULRICH BRUPPACHER**. Medallist and Mint-engraver at Lucerne, 1714-1746. Also **V. B.**

I. B. *Vide* **JEAN LE BLANC**. A Paris Medallist, 1715-1732.

I. B. *Vide* **JEAN BERNARD**. A Paris Medallist, first quarter of the eighteenth century.

I. B. *Vide* **JOHANN BÖHRINGER**. Medallist at Biberach, first half of the eighteenth century.

I. B. *Vide* **JEREMIAS BUNSEN**. Mint-master at Arolsen, 1732-1744.

I. B. *Vide* **JOHANN BENICKE**. Mint-master at Warsaw, 1811-1830.

I. B. C. (*Germ.*). Signature of a Saxon Mint-master, found on Henneberg Kreuzers of 1780 and $\frac{1}{12}$ Vicariate Thalers of 1792.

I. BER. *Vide* **HIERONYMUS BERCKHAUSEN**. Nuremberg Medallist, 1619-1636. *Vide* **HOLDERMANN.**

I. B. F. *Vide* **JAN BOSKAM**. Medallist at Amsterdam and Berlin, 1690-1708.

I. B. G. *Vide* **JOH. BAPT. GUGLIELMADA**. Medallist at Rome, 1660-1690.

I. B. G. *Vide* **JOH. BALTH. GASS**. Medallist at St. Petersburg, 1768-1797.

I. B. H. *Vide* **JOHANN BENJAMIN HECHT.** Mint-warden at Zellerfeld, 1732, and Mint-master, 1739-1763.

I. B. M. *Vide* **JOH. BAPT. MERLEN.** Medallist who worked in England during the second quarter of the nineteenth century.

IBR. *Vide* **JOHANNES BAPTISTA RAVASCHIERO.** Mint-director at Naples, 1525-1560.

I. B. R. *Vide* **J. B. ROTH.** 1802-1869. Medallist at Vienna.

I. B. S. *Vide* **JOHANN BERNHARD SCHULTZ.** Coin-engraver at Berlin, 1681-1697. He cut dies for Thalers and for the Brandenburg Guinea-Ducat of 1692.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

I. B. (*Brit.*). Artist's signature on a commemorative medal of the Battle of the Boyne, with bust of William III. on obv. and ℞. inscription, MANET POST FUNERA VIRTVS within laurel-wreath; legend : CORK.BOYNE. This medal consists of two thin embossed plates united, of rude workmanship.

BIBLIOGRAPHY. — Franks & Grueber, *Med. Illustrations*, I, p. 719.

I B or possibly **I. R.** or even **I H** (*Germ.*). Signature which Erman has noticed on a fine oval medal of John George III. of Saxony, which reminds one of Leygebe's work.

I. BER. *Vide* **HIERONYMUS BERCKHAUSEN** of Nuremberg.

I. BO. *Vide* **GIULIO BONASONE.** Medallist who worked *circa* 1556. There is a medal of Jacopo Antonio Millius, dated MDLVI, signed **IBO.**

BIBLIOGRAPHY. — Armand, *op. cit.*, I. 187, III. 82.

I. C. (*Brit.*). Initials of an Engraver, who cut three medals on George III.'s Recovery from insanity (*Amer. Journ. of Numism.*, nos 1151, 1159 & 1163, the two first in Boston Collⁿ).

I. C. *Vide* **JOHANN KURZ.** Mint-master at Glogau, 1622, 1662.

I. C. *Vide* **JACOPO CELSI.** Mint-rector at Cattaro, 1565-1567.

I. C. *Vide* **JOHN CROCKER**, 1670-1741. Medallist in London, from 1697 to 1741.

I. C. *Vide* **JACQUES CALLOT.** Medallist of Nancy; died in 1685.

I. C. *Vide* **JOSEPH CRONBERG.** Mint-master at Vienna, 1766; died in 1804.

I. C. *Vide* **JOSEPH COLLART.** Medallist at Geneva, 1772 † 1830.

I. C. *Vide* **JOHANN CROLL.** Mint-master at Dresden, 1779-1804. Also **I. E. C.**

I. C. *Vide* **IWAN SIBELNIKOFF.** Mint-master at St. Petersburg, 1796.

I. C. *Vide* **JOHANN CONRADSEN.** 1782-1856. Medallist at Copenhagen, 1809-1840.

I. C. A. *Vide* **JULIUS CHRISTIAN ARENSBURG.** Mint-master and Medallist at Stettin, 1689-1691 and 1695-1703, at Stade, 1691-1693, and Schwerin, 1717.

I. C. A. *Vide* **JOHANN KASPAR ARLETIUS.** Originator of a medal of Frederick the Great, 1780.

I. C. B. *Vide* **JOHANN CHRISTOPH BUSCHMEYER.** Mint-master at Coblence, 1659-1666.

I. C. B. *Vide* **JOHANN CHRISTOPH BÄHR.** Mint-master at Goslar, 1663-1668, Clettenberg, 1682, Walkenried, 1688-1691, Gotha, 1691, and Wolfenbüttel, 1693-1696.

I. C. B. (*Mon.*). *Vide* **JOHANN C. BILENBERG.** Mint-warden at Riga, 1705-1707.

I. C. B. *Vide* **JOHANN CHRISTOPH BUSCH.** Mint-master at Ratisbon, 1741-1763.

I. C. B. *Vide* **JOHANN CONRAD BANDEL.** Mint-master at Cassel, 1744-1763, and Detmold, 1763-1769.

I. C. D. *Vide* **JOHANN CHRISTOPH DÜRR.** Mint-master at Erfurt, 1673-1676, and Weimar, 1677-1684.

I. C. E. *Vide* **JOHANN CHRISTIAN EBERHARD.** Mint-master at Saalfeld, 1755-1765; Baireuth, 1765-1768; and Wertheim. He appears to have also worked for Reuss in 1673.

I. C. E. *Vide* **JOHANN CHRISTOPH EBERHARD.** Mint-master at Wertheim, 1803.

I. C F. *Vide* **JOHANN KARL FALKNER.** Mint-master at Darmstadt, 1681, and Eisenach, 1692-1693.

I. C. F. *Vide* **J. COLIBERT.** Die-sinker at Geneva, during the second half of the eighteenth century.

I. C. F. *Vide* **JOHANN CONRADSEN.** Medallist at Copenhagen, 1809-1840.

I. C. G. *Vide* **JOHANN CHRISTIAN GITTERMANN.** Mint-master at Esens in East Friesland, 1730-1746.

I. C. H. *Vide* **I. C. HOLLENBACH.** Medallist at Berlin, first half of the nineteenth century.

I. C. H. *Vide* **JOHANN CHRISTIAN HILLE.** Mint-master at Stralsund, 1706 † 1721.

I. C. H. *Vide* **JOHANN CARL HEDLINGER.** 1691-1771. Medallist at Stockholm, 1718, St. Petersburg, 1736-1739, Berlin, 1742, Freiburg 1743-1744, again at Stockholm to the end of 1745, † at Schwytz, 1771.

I. C. H. *Vide* **JOHANN CHRISTIAN HEUGELIN.** Mint-master at Stuttgart, 1784-1808.

I. C. K. *Vide* **JOHANN CHRISTIAN KOCH.** Medallist at Gotha, 1706-1742.

I. C. K. *Vide* **JOHANN CHRISTIAN KNAUST.** Mint-warden at Saalfeld, 1764, and Mint-master, 1765-1794.

I. C. M. *Vide* **JOHANN CHRISTOPH MÜLLER.** Medallist at Stuttgart 1670-1695.

I. C. M. *Vide* **JOHANN CHRISTIAN MARMÉ.** Coin-engraver and Medallist at Cleves, 1735-1757 and Düsseldorf.

I. C. MK. F. *Vide* **JOHANN CASPAR MÖRIKOFER.** 1732-1790. Medallist at Berne.

I. C. R. *Vide* **I. C. ROTH.** Medallist at Darmstadt, 1696-1707.

I. C. R. *Vide* **JOSEPH CHARLES RÖETTIER.** 1691-1770. Medallist and Coin-engraver at Paris, Nancy and Vienna.

I. C. R. *Vide* **JOHANN CHRISTIAN REICH.** 1740-1814. Medallist at Fürth.

I. C. S. *Vide* **JOHANN CASPAR VON SEHLEN.** Mint-warden at Magdeburg, 1688; Mint-master there, 1691-1695.

I. C. S. *Vide* **JOHANN CHRISTOPH STAUDE.** Mint-master at Weimar, 1684-1687, and Erfurt, 1690-1691.

I. C. S. *Vide* **JUSTUS CARL SCHRÖDER.** Mint-master at Stralsund, 1761; Elbing, 1762-1763; Mitau, 1763-1764; and Warsaw, 1768-1772.

I. C. S. *Vide* **JOHANN CHRISTOPH SCHEPP**. Medallist at Dietz, Cassel and Hanau, 1749-1770.

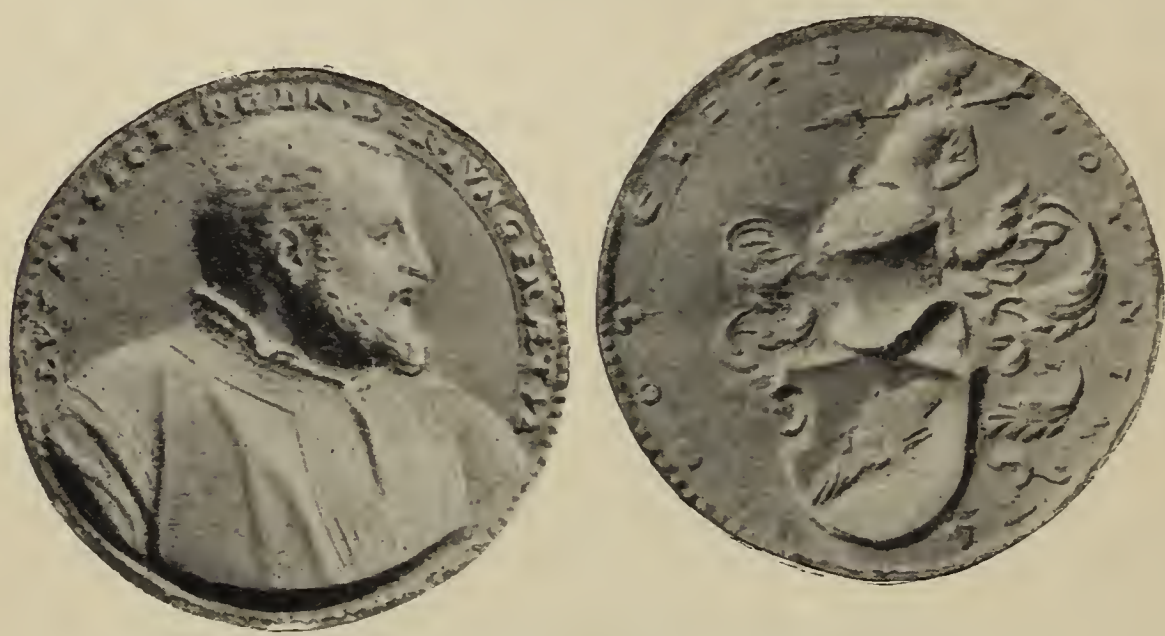
I. C. S. *Vide* **JOHANN CHRISTIAN STOCKING**. Mint-master at Neuwied, 1756, and Poppelsdorf, 1777-1792.

I. C. S. K. *Vide* **JOSEPH CRONBERG** (Mint-master) and **SIEGMUND KLEMMER** (Warden) at Vienna, 1766-1772.

I. C. W. *Vide* **I. C. WIKMANN**. Medallist at Stockholm, 1747-1786.
BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op cit.*

ICARD, NICOLAS (*French*). Mint-engraver at Orange, 1585.

I. D. or Ꝑ. (*Vide* vol. I, *first ed.*, p. 318.) Erman illustrates one of the medals signed in this manner, that of Lucas Syczinger Junr of Nuremberg (pl. v, 4). Some of the pieces given to this artist in my previous notice may have been engraved by one of his pupils.



Portrait-medal of Lucas Syczynger, by the Master Ꝑ.

I. D. (*mon.*). *Vide* **JOHANN DASE**. Mint-master at Weimar, 1624-1647.

I. D. *Vide* **JANA DREZDÉNCZYKA**. Mint-warden at Cracow, 1596.

I. D. *Vide* **JEAN DIDIER**. French Medallist, 1673-1676.

I. D. *Vide* **JOHANN DITTMAR**. Mint-master at Darmstadt, 1691-1692.

I. D. *Vide* **JEAN DUVIVIER**. 1687-1761. Medallist, born at Liège, worked at Paris for the Medal-Mint.

I. D. *Vide* **JOHANN DIETMAR**. Mint-master at Mühlhausen, 1701-1710.

I. D. *Vide* **J. DOBECK**. Medallist at Olmütz, 1737.

I D. *Vide* **JEAN DASSIER**. 1676-1763. Medallist at Geneva.

I. D. *Vide* **IGNAZ DONNER**. 1752-1803. Medallist at Vienna.

I. D. *Vide* **JOSEPH DEMPTOR**. Medallist at Fulda, 1816-1817.

I. D. *Vide* **JOHANN DAISER**. 1755-1827. Medallist at Günzburg, 1801, and Munich, 1807-1827.

I. D. *Vide* **JEAN DEJOIE**. Die-sinker at Haïti, 1820-1840.

I. D. B. *Vide* **JUSTIN DE BEYER**. 1668-1738. Medallist and Coin-engraver at Basle.

I. D. B. *Vide* **JOHANN DAVID BILLER**. Mint-warden at Brunswick, 1750; Mint-master under Prussian administration at Dresden, 1756-1760; Mint-master at Brunswick, 1760-1779.

I. D. B. *Vide* **JEAN JOSEPH DU BOIS**. French Medallist of the beginning of the nineteenth century.

I. D. B. *Vide* **JOHANN JOSEPH DANIEL BÖHM**. 1794-1865. Medallist, at Vienna.

I. D. D. *Vide* **JOHANN DAVID DANIEL**. Medallist at Stuttgart, end of the seventeenth century.

IDB. (*Germ.*). This signature occurs, according to Erman, on two oval medals of Prince-Electors of Treves: 1602. Lothar von Metternich (Berlin; *illustrated*); — 1623. Philipp Christoph von Sötern

Medal of Lothar von Metternich, Achbishop of Treves, by **I D B**.

(Berlin); — also on a fine oval medal, without date, representing Frederick Count Palatinate and his consort Elisabeth of Great Britain. This last medal, formed by two silver shells united, which was probably executed before 1618, was copied by Christian Maler for trade purposes.

Briot is certainly not the author of these medals, notwithstanding Schlickeysen's suggestion.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, p. 88.

I. DE AHAM. *Vide* **JOSEPH IGNATZ SCHÄUFEL.**

I. D. K. *Vide* **JOST DIETRICH KOCH.** Mint-master at Paderborn, 1652-1654, Bielefeld, 1655-1676, Tecklenburg, 1655-1656, and Paderborn, 1675-1676.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

IDER, DIEDRICH (*Germ.*). Mint-master at Emden, 1563 until after 1571, and previously at Jever. He issued a commemorative Thaler of Emden, 1571, alluding to the perception of the tenth denier by the Duke of Alba, which caused the troubles at Brussels and Utrecht (*Revue belge de num.*, 1892, p. 550).

IDLER, WILLIAM (*Amer.*). A contemporary Jeweller of Philadelphia, who has edited some medals.

I. E. *Vide* **JACOB EISENVALET.** Mint-master at Göttingen, 1626-1628.

I. E. *Vide* **JOHANN ENGELHART.** Die-sinker in Poland, seventeenth century.

I. E. *Vide* **JOHANN ELERS.** Mint-master at Hanau, 1740-1770.

I. E. *Vide* **J. ERICSSON.** Swedish Die-sinker, 1860-1868.

I. E. B. *Vide* **JOHANN EPHRAIM BAUERT.** Medallist at Copenhagen, 1760-1794; † 1800.

I. E. B. *Vide* **SIR JOSEPH EDGAR BOEHM.** 1834-1890. Sculptor and Medallist, who resided in London, 1862-1890.

I. E. C. *Vide* **JOHANN ERNST CROLL.** Mint-master at Dresden, 1779-1804. Also **C.**

I. E. G. *Vide* **JOHANN ERNST GRAUL.** Mint-master to the Princes of Anhalt, 1692-1693.

I. E. K. *Vide* **JOHANN ENGELHARD KRULL.** Mint-master at Hanau, 1737-1742, and Brunswick, 1742-1750.

I. END. *Vide* **J. ENDLETSBERGER.** 1778-1826. Medallist at Vienna.

I. E. R. *Vide* **JOHANN EGIDIUS RÖSCH.** Mint-master at Nuremberg, 1794-1806.

I. E. S. *Vide* **JOHANN ERICH SCHILD.** Mint-master at Hanover, end of seventeenth century.

I. E. V. C. *Vide* **JULIANUS EBERHARD VOLKMAR CLAUS.** Mint-master at Stolberg, 1750-1765; Director of the Mint at Erfurt, 1779; † 1804.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

I. F. *Vide* **JOHANN FREITAG.** Mint-master at Frankfort-on-M., 1690-1719.

I. F. *Vide* **J. JACHTMANN.** 1770-1842. Medallist at Berlin.

I. F. F. *Vide* **JOHANN FRIEDRICH FREUND.** Mint-master at Altona, 1819-1848.

I. F. F. *Vide* **I. FUNK.** Mint-master at Neustrelitz, 1759-1763.

I. F. G. F. *Vide* **JOH. FRANC. GUGLIELMADA.** Medallist at Rome, 1670-1680.

I. F. H. *Vide* **JOHANN FRIEDRICH HILKEN.** Medallist at Schwerin, 1703-1717.

I. F. H. *Vide* **JACOB FRIEDRICH HEERWAGEN.** Mint-administrator at Hanau, 1785-1821.

I. F. M. *Vide* **JOHANN FRIEDRICH MÜLLER.** Medallist at Ansbach, 1758-1769.

I. F. ô F. *Vide* **JOHANN FRIEDRICH ô FERAL.** Mint-master at Leipzig, 1764-1765.

I. F. P. *Vide* **JOHAN. FRID. PARMENSIS.** Medallist at Rome, 1549-1589.

I. F. S. *Vide* **JOHANN FRIEDRICH SAUERBREI.** Mint-warden, 1701, then Mint-master at Berlin, 1713-1718.

I. F. S. *Vide* **JOHANN FRIEDRICH SCHMICKERT.** Mint-master at Milan, 1764-1765.

I. F. S. *Vide* **JOHANN FRIEDRICH STIELER.** 1729-1790. Medallist at Guben and Dresden.

I. F. T. *Vide* **JOH. FRANC. TRAVANUS.** Medallist at Rome, 1655-1674.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

I. F. C. (*French*). Signature on a medal relating to the aerostatic globe of Charles and Robert, 1783 (Kluyskens II, p. 231 note).

I. G. *Vide* **JORG GEITZKOFLER.** Mint-master at Joachimsthal, 1563-1577.

I. G. *Vide* **JAKOB GLADEHALS.** Enameller and Medallist at Berlin, *circ.* 1597.

I. G. (*mon.*). *Vide* **JEAN GOUJON.** French Architect and Sculptor, † 1572.

I. G. *Vide* **JONAS GEORGENS.** Mint-master at Steinebeck, near Hamburg, 1603-1609, Lauenburg, 1609-1618, Lüneburg, 1612-1645 and 1649.

I. G. *Vide* **JOACHIM GADE.** Mint-master at Wismar, 1715-1738.

I. G. B. *Vide* **JOHANN GEORG BANDEL.** Medallist at Darmstadt, 1666.

I. G. B. *Vide* **JOHANN GEORG BÜTTNER.** Mint-master at Cassel, 1657-1680.

I. G. B. *Vide* **JOHANN GEORG BREUER.** Mint-master and Die-sinker at Brunswick, 1675-1685.

I. G. B. *Vide* **JOHANN GEORG BUNSEN.** Mint-master at Frankfort-on-M., 1790-1833.

I. G. B. *Vide* **JOHANN GOTTFRIED BETULIUS.** Medallist at Stuttgart, 1786-1797.

I. G. G. *Vide* **JOHANN GEORG GÖDECKE.** Mint-director at Leipzig, 1752-1753, and Altenkirchen, 1747-1755.

I. G. H. *Vide* **JOHANN GEORG HOLTZHEY.** 1729-1808. Medallist at Amsterdam.

I. G. H. *Vide* **JOHANN GOTTFRIED HELD.** 1734-1799. Medallist at Breslau.

I. G. H. *Vide* **JOHANN GERHARD HÜLS.** 1735-1815. Mint-master at Cologne.

I. G. H. *Vide* **JOHN GREGORY HANCOCK.** Die-sinker at Birmingham, 1780-1802.

I. G. I. *Vide* **JOHANN GEORG JUNKER.** Medallist at Leipzig, *circa* 1708-1716.

I. G. I. *Vide* **I. G. JÄGER.** Medallist at St. Petersburg, during the second half of the eighteenth century.

I. G. K. *Vide* **JOHANN GOTTLOB KITTEL.** 1702-1738. Medallist at Breslau.

I. G. L. *Vide* **HANS GEORG LANGBEIN.** Mint-master at Mayence, 1691-1692.

I. G. M. *Vide* **JOHANN GEORG MADELUNG.** Mint-master at Königsberg, 1797-1807.

I. G. P. *Vide* **JOHANN GEORG PRAHM.** Mint-master at Königsberg, 1807-1824.

I. G. R. *Vide* **JOHANN GEORG ROSNER.** Medallist of Prague, nineteenth century.

I. G. S. *Vide* **JOHANN GEORG SORBERGER.** Medallist at Gotha, *circa* 1680-1690.

I. G. S. *Vide* **JOHANN GEORG SEIDLITZ.** Medallist and Gem-engraver at Vienna, 1699-1716.

I. G. S. *Vide* **JOHANN GEORG SCHOMBURG.** Mint-master at Gotha, 1689, Vienna, until 1716, and Dresden, 1716-1734; † 1735.

I. G. S. *Vide* **JOHANN GOTTFRIED SIEGEL.** Mint-master at Harzgerode, 1752-1767.

I. G. S. *Vide* **JOHANN GOTTFRIED STUDER.** Mint-master at Dresden, 1814-1832.

I. G. W. *Vide* **JOHANN GOTTFRIED WICHMANNSHAUSEN.** Mint-master at Gotha, 1683-1690.

I. G. W. *Vide* **JOHANN GEORG WUNSCH.** Mint-master at Heidelberg, 1712-1736.

I. G. W. *Vide* **JOHANN GEORG WÄCHTER.** Medallist at Heidelberg, 1724-1740, and St. Petersburg, 1741-1791.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

I. G. or possibly **F. G.** between star and flower (*Germ.*). Signature which occurs on a medal of William of Baden (in Berlin Museum),

dated 1627. Erman adds that the work reminds one of Guichard, but that the signature looks more like **I G** than **F G**.

BIBLIOGRAPHY. — Erman, *op. cit.*, p. 88.

I. G. Z. F. *Vide* **J. G. ZÖLLNER** of Ratisbon.

I. G. (*Brit.*). Initials of James, Earl of Arran, Regent or Governor (*Jacobus Gubernator*), under Mary, Queen of Scots, 1553. These letters occur on a Lion of 1553 : " Obv. + MARIA . DEI · GRA · R · SCOTORVM Crowned shield between IG. R℞. + DILIGITE IVSTICIAM · 1553. Monogram of " Maria Regina " ; above, crown ; on either side, cinquefoil ".

BIBLIOGRAPHY. — Grueber, *Handbook of the Coins of Great Britain and Ireland*, 1900.

I. G. (*Germ.*). Signature of a Plaque-engraver of the sixteenth century. These initials occur on a Plaque, in the Dreyfuss collection at Paris, representing Our Lord at the age of twelve years discussing with the doctors in the temple. Molinier states that the only artist of whom he can think as represented by this signature is Jacob Guckeisen of Cologne, and further that this bronze was probably executed after an engraving.

BIBLIOGRAPHY. — Molinier, *Les Plaquettes*, Paris, 1886.

IGEL (*Austr.*). Forger of Ducats of Sigismund I. of Poland, 1548. He resided at Lemberg.

I. H. *Vide* **JOST HALTERMANN**. Mint-master at Riga, 1660.

I. H. *Vide* **JOHANN HÖHN SEN^R**. Medallist at Danzig, first half of the seventeenth century.

I. H., or **JH, JH, H^IVN** *Vide* **JOHANN HÖHN JUN^R**. Medallist at Danzig, *circa* 1637-1693.

I. H: *Vide* **JOHANN HOFFMANN**. Mint-master at Detmold, 1671-1695.

I. H. *Vide* **JOH. HAMERANUS**. 1649-1705. Medallist at Rome.

I. H. *Vide* **JOHANN HERMANN**. Mint-master at Cologne, 1715-1720.

I. H. *Vide* **JOHANN HITTORF**. Mint-master at Bonn, 1733-1738.

I. H. *Vide* **JOHANN HAAG**. Coin-engraver at Tettnang-Langenargen, 1740-1763.

I. H. *Vide* **JOHANN HANDMANN**. Medallist and Mint-engraver at Basle, 1740-1769. Also **I. EM.**

I. H. *Vide* **JOHANN HEIMREICH**. Mint-master at Eisenach, 1750-1754.

I. H. *Vide* **JEAN HARREWYN**, Medallist in Holland, second half of the eighteenth century.

I. H. *Vide* **JEAN HARDY**. Medallist at Paris, 1647-1669.

I. H. *Vide* **JOHANN BAPTIST HARNISCH**. Medallist at Vienna, 1785-1833.

I. H. B. *Vide* **JOHANN HEINRICH BERG**. Mint-master at Rostock, 1750-1764.

I. H. F. *Vide* **JOHANN HILCKEN**. Medallist at Schwerin, 1703-1717.

I. H. H. *Vide* **JOHANN JAKOB HUSER**. Mint-administrator at Glogau, 1622-23, and Neisse, 1624.

I. H. I. *Vide* **JOHANN HEINRICH JAKOB**. Mint-master at Sagan in Count Wallenstein's service, 1629.

I. H. L. *Vide* **JOHANN HEINRICH LÖWE**. Mint-master at Hamburg, 1725-1760, and Stralsund, 1761-1763.

I. H. L. *Vide* **JOHANN HEINRICH LÖWE**. Mint-master at Neustrelitz, 1769-1786.

I. HM. *Vide* **JOHANN JACOB HANDMANN**. Medallist and Mint-engraver at Basle, 1740-1769.

I. H. M. *Vide* **JOHANN HEINRICH MADELUNG**. Mint-master at Oldenburg, 1760-1766; Mint-warden at Königsberg, 1770; Mint-master there, 1773-1776.

I. HOR. *Vide* **GIUSEPPE ORTOLANI**. Medallist at Rome, 1689-1734.

I. H. S. *Vide* **JOHANN HEINRICH SIEGEL**. Mint-master at Harzgerode, 1745-1752.

I. H. S. *Vide* **JOHANN HOLZHÄUSER (IN) SLONIN**. Medallist at Warsaw, 1764-1792.

I. H. T. (*mon.*). *Vide* **JOHANN HEINRICH TAGLANG**. Mint-master at Zweibrücken, 1621-1626.

I. H. T. *Vide* **JOHANN HEINRICH THIELE**. Mint-engraver at Brunswick, 1714; Mint-warden, 1723; Mint-master, 1729-1732.

I. H. V. U. *Vide* **JOHANN HEINRICH VON USLAR**. Mint-director at Hildesheim, 1764-1784; † 1806.

I. H. W. *Vide* **JOHANN HEINRICH WERNER**. Medallist at Erfurt, 1732-1762.

I. H. W. *Vide* **JOHANN HENRIK WOLFF**. 1727-1788. Medallist at Copenhagen, 1760, and Altona, 1771-1779.

I. H. Z. *Vide* **JULIUS HEINRICH ZWITTIGMEYER**. Mint-master at Hanover, 1769-1781.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

I. H. (*Brit.*). These initials occur on a medal of George II. and Queen Caroline, 1727. It is of poor workmanship (*Med. Illustr.*, II, p. 482/12).

IH or **IB** or **IR** (*Germ.*). Doubtful signature on a medal of John George III. of Saxony.

I. H. Signature on a Silesian medal, 1708, on the Compact of Altranstadt.

I. I. *Vide* **JAKOB JAMNITZER**. Mint-contractor at Glogau, 1625.

I. I. C. *Vide* **JOHANN JAKOB KORNMANN (CORMANO)**. Medallist at Augsburg and Rome, second quarter of the seventeenth century.

I. I. D. *Vide* **JOHANN JAKOB DIETZEL** of Nuremberg.

I. I. L. *Vide* **JOHANN J. LAUER** of Nuremberg.

I. I. T. *Vide* **JOHANN JUSTUS TOLLE**. Mint-warden at Oels, 1693-1696.

I. K. *Vide* **JOHANN KRIEG**. Mint-master at Stolberg, 1620-1660.

I. K. *Vide* **JOHANN KÖNIG**. Mint-master at Nordhausen, 1660.

I. K. *Vide* **ISAAC KOCH**. Mint-master at Stockholm, 1652-1664.

I. K. *Vide* **JOHANN KITTEL**. 1654-1739. Medallist at Breslau.

I. K. *Vide* **JOHANN KNOBLAUCH**. Mint-engraver at Wohlau, 1621.

I. K. *Vide* **JOHANN KÜHNLEIN**. Mint-master at Langenargen, 1696-1724.

I. K. *Vide* **JOHANN KOCH**. Mint-master at Dresden, 1688-1697; died in 1698.

I. K. *Vide* **JOHANN KRULL**. Mint-master at Hanau, and later at Brunswick, 1737-1750.

I. K. *Vide* **JACOB KOHLHAAS** Mint-master at Bonn, 1739-1767.

I. K. *Vide* **IGNAZ KENDLER**. Mint-warden at Prague, 1774-1780.

I. K. *Vide* **I. KERNLEIN**. Medallist at Darmstadt, 1844.
BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

I. K. (*Germ.*). Initials of an Engraver, who cut dies for the coinage of Löwenstein-Wertheim, 1790.

I. K. (*Swiss*). Initials which occur on Kreuzers of Johann Anton, Baron von Federspiel, Bishop of Chur, 1761. They may represent the Mint-master's name or that of the Engraver.

I. L. *Vide* **JAN LOOFF**. Medallist at Middelburg, 1627-1648.

I. L. *Vide* **JENS LARSSEN**. Danish Medallist, 1650-1660.

I. L. *Vide* **JOHANN LINCK**. Medallist at Heidelberg, 1659-1711.

I. L. *Vide* **JOHANN LIEBMANN**. Mint-warden at Clausthal, 1646, and Berlin, 1664-1682.

I. L. *Vide* **JOHANN LONGERICH**. Mint-master at Sayn, Mühlheim-on-Rhine, Dortmund and Münster, 1664-1680.

I. L. *Vide* **JOSEPH LONGERICH**. Mint-master at Treves, 1690.

I. L. *Vide* **JAN LUDER**. Dutch Medallist, who worked in England, 1672-1710.

I. L. *Vide* **JACOB LYR**. Coin-engraver to the Westphalian Circle, at Cologne, 1678-1694.

I. L. *Vide* **JEAN LEEFKEN**. Russian Medallist, 1694-1709.

I. L. *Vide* **J. L. J. LEEFKEN**. Coin-engraver at the Mint of St. Petersburg, *circa* 1739.

I. L. *Vide* **JOHANN LANGE**. Mint-engraver at Moscow, 1718-1719.

I. L. *Vide* **JOHANN LINDENSCHMIDT**. Medallist at Mayence, 1790, and Wiesbaden, after 1808.

I. L. *Vide* **JOSEPH LANG**. 1776-1835. Medallist at Vienna.

I. L. *Vide* **I. LIGBER**. Die-sinker at Warsaw, *circa* 1808.

I. L. *Vide* **I. LORENZ JUN^R**. Die-sinker at Hamburg, *circa* 1869.

I. L. A. *Vide* **JOHANN LEONHARD ARENSBURG.** Mint-warden at Zerbst, 1683 ; Mint-master to Count Gustavus von Sayn-Wittgenstein, at Catlenburg, 1684.

I. L. *Vide* **I. LEBLANC.** Die-sinker at Paris, 1715-1716.

I. L. F. *Vide* **JAN LUDER.** Dutch Medallist who also worked in London, 1672-1710.

I. L. *Vide* **JOHANN LUNGERBERGER.** Swedish Medallist, who worked at St. Petersburg, 1730-1745.

I. L. H. *Vide* **JOHANN LORENZ HOLLAND.** Mint-master at Dresden, 1698-1716.

I. L. I. *Vide* **JÜRGEN LIPPOLD JASTER.** Medallist at Hildesheim and Breuberg, 1678-1690.

I. L. K. *Vide* **JOHANN LUDWIG KÖHLER.** 1770-1828. Medallist at Neustadt-on-H.

I. L. L. (?) *Vide* **JOHANN LEEFKEN.** Russian Medallist, 1694-1709.

I. L. O. or **I. L. Œ.** *Vide* **JOHANN LEONHARD OEXLEIN.** 1715-1787. Medallist at Nuremberg, from 1740 to 1787.

I. L. *Vide* **I LORENZ.** Die-sinker at Hamburg, *circa* 1869-1871.

I. L. R. *Vide* **JOHANN LORENZ RUCKDESCHEL.** Mint-master at Bayreuth, 1726-1740.

I. L. ST. *Vide* **JOHANN LEONHARD STOCKMAR.** Coin-engraver at Eisenach, 1785 ; Mint-master 1790-1835 ; died in 1857 at the age of 97.

I. L. W. *Vide* **JOHANN LUDWIG WAGNER.** Medallist at Stuttgart, 1798-1845.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

ILARIO, PIER GIACOMO or **IACOPO** (*Ital.*) so-called **L'ANTICO.** Sculptor and Medallist of Mantua, who was working *circa* 1480. By him are the following medals : Gianfrancesco Gonzaga, Lord of Sabbionetta, and his consort Antonia de' Balzi or des Beaux — obv. IOHANNES.FRANCISCVS.GONZ. Bust to l. *Rvs.* (a) FOR. VICTRICI. — ANTI. Fortuna between Mars and Minerva ; — (b) MARCHIO.COMES.ROTI. — PROBITAS.LAVDATVR. Burning fire ; — (c) MARCHIO.COMES.ROTI. Thunderbolt ; — (d) DIVA.ANTONIA.BAVTIA.DE.GONZ.MR. Bust to r. of Antonia des Beaux, as on Rx. of last Rx. SVPEREST.M.SPES. Hope on prow of ship drawn by two winged horses led by Cupid. Also

two plaques described by Molinier : Victory (Courajod Coll^{n}) ; — The Conqueror (Dreyfuss Coll^{n}) ; — Magdalena Mantuana, &c.

Medal of Antonia de' Balzi, by l'Antico.

The surname of the artist indicates that he imitated the antique. Ilario was still living in 1504.

Bibliography. — Armand, *op. cit.*, I, pp. 62-63. — Molinier, *op. cit.*, I, pp. 68-69. — Fabriczy, *op. cit.*

ILDERS, HENNIG or **HEINRICH** (*Germ.*). Mint-master at Bautzen (Saxony), 1666-1667 ; for Oberlausitz. He issued coins to the value of 28712 Thalers in 1666 and 19346 in 1667 ; these coins consist of $\frac{1}{15}$ Thalers, 6-Kreuzer Pieces, $\frac{1}{3}$ Thalers, 15, 6 and 3-Kreutzer Pieces, &c.

Bibliography. — Erbstein, *Sächsische Münz-und Medaillen-Geschichte*, Dresden, 1858.

ILDEGARD, ERRIC (*French*). Workman at the Paris Mint, 1553. He may have accompanied Guillaume de Marillac to France from Augsburg, at the time of the establishment of the Mill.

ILGER (*Brit.*). Goldsmith, was Master of the London Mint in 1222.

Bibliography. — W. Chaffers, *Gilda Aurifabrorum*, 1883.

ILLZACH, RINGEL D'. *Vide* **RINGEL**. Contemporary Alsatian Sculptor and Medallist, residing at Paris.

ILSUNGUS (*Bohem.*). *Magister monetae*, at Eger, 1242.

I. M. *Vide* **GIOVANNI MIRETTO**. Mint-master at Chambéry, 1577-1579.

I. M. *Vide* **JOACHIM MEINECKE**. Mint-warden, 1652, then Mint-master, 1663-1668, at Riga.

I. M. *Vide* **JEAN MAUGER**. Medallist at Paris, 1660-† 1722.

I. M. *Vide* **JOHANN MEMMIUS.** Mint-master at Güstrow, 1673-1678, Rostock, 1679-1710, Stade, 1696, and Stettin, 1705-1710.

I. M. *Vide* **JOSEPH MELLINGER.** Medallist and Mint-master at Zweibrücken, 1758-1769.

I. M. *Vide* **JOSEPH MOORE.** 1817-1895. Medallist at Birmingham.

I. M. B. F. *Vide* **JOHANN MARTIN BÜCKLE.** 1742-1811. Medallist at Augsburg, then at Durlach, where he filled the post of Mint-master from 1778-1803.

I. M. E. *Vide* **JOHANN MICHAEL EDLER.** Mint-master at Saalfeld, 1724-1731.

I. M. F. *Vide* **JEAN MAUGER.** Medallist at Paris, 1660-† 1722.

I. M. F. *Vide* **JOHANN MICHAEL FEDERER.** Mint-master at Ratisbon, 1700-1738.

I. M. F. *Vide* **JOHANN MARTIN FÖRSTER.** Mint-master at Nuremberg, 1755-1764.

I. M. F. *Vide* **JOHN MILTON.** Medallist in England, *circa* 1795-1805.

I. M. F. *Vide* **I. MINHEYMER** or **MAINERT.** Die-sinker at Warsaw, *circa* 1850.

I. M. K. *Vide* **JOHANN MICHAEL KRUSE.** Mint-master at Königsberg, 1824-1837.

I. M. M. or **I. M. MK.** *Vide* **JOHANN MELCHIOR MÖRIKOFER.** 1706-1771. Swiss Medallist.

I. M. W. *Vide* **JOHANN MICHAEL WUNSCH.** Mint-master at Würzburg, 1693, and Heidelberg, 1694-1732.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

I. M. (*Brit.*). These initials occur on some medals relating to Vernon's capture of Fort Chagre in 1740; obv. Half-length figure of Vernon to r. R/s. (a) Six ships entering Porto Bello harbour; (b) Full-length figure of the Duke of Argyle (*Med. Illustr.*, II, *pp.* 546 & 560).

I. M. (*Swiss*). Initials of a Medallist, whose name is unknown. They occur on a Portrait-medal of Bartholomäus Schubinger of St. Gall, dated 1561.

I. M. (*Swiss*). These initials occur on $\frac{1}{4}$ Thaler Pieces of Beromünster, issued in the eighteenth century, but not dated.

IMHOF, PAUL (*Germ.*). A Nuremberg Goldsmith of the early years of the seventeenth century. He cast some of the medals modelled

Medal of Johann Philip, Bishop of Bamberg.

by Heinrich Knopf, and amongst those that of the Bishop of Bamberg, Johann Philipp von Gebsattel (*illustrated*).

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884.

IMMO (*Germ.*). *Monetarius* at Augsburg, *circa* 1005.

I. N. Signature of a Die-sinker who executed various Pilgrims' Badges of Maria-Taferl and Mariazell.

I. N. (?) *Vide* **JACOB NEBELTHAU.** Saxon Mint-master and Administrator at Saalfeld, 1588.

I. N. *Vide* **JOHANN NEIDHART.** Medallist at Oels, 1674-1705.

I. N. *Vide* **JAKOB NEUSS.** Medallist of the eighteenth century; author of several Pilgrims' Badges.

I. N. D. *Vide* **JOHANN NICOLAUS DITTMAR.** Mint-master at Fulda, 1727-1764.

I. N. K. *Vide* **JOHANN NICOLAUS KÖRNLEIN.** Medallist at Ratisbon, 1758-1772.

I. N. M. *Vide* **JOHANN NICOLAUS MARTINENGO.** Mint-master at Würzburg, 1762-1790.

I. N. W. *Vide* **JOHANN NEPOMUK WIRTH.** 1753-1810. Medallist at Vienna.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

IMP(erial) **STA**(tionary) **CO. LONDON.** Publishers of a Medal of Trinity Medical College of Toronto (A.J.N. 1568; in Boston Coll^{n}).

I. N. *Vide* **JOHANN ANTON NOVAKH.** Mint-master and Engraver in Styria, *circa* 1676.

INCHIQUIN, LORD (*Brit.*). Vice-President of Munster, under Charles I. A series of undated obsidional money, issued in the early period of the "Irish Rebellion", is called after his name, "although he does not appear to have been in any way concerned with its issue, for at the time he was engaged in suppressing the rebellion in the south of Ireland."

These coins consist of the gold Pistole (only two specimens known), silver Half-crown, Shilling, Ninepence (2 var.); Sixpence (2 var.), Groat (2 var.) and Threepence.

Lord Inchiquin may have caused the issue of the Cork money, "Shillings and Sixpences in silver and Pennies in copper, during his short sojourn in that city in May 1647," and, continues Mr. Grueber, "this attribution somewhat supports the tradition that money was coined there by his order."

Bibliography. — Grueber, *Handbook of the Coins of Great-Britain and Ireland*, London, 1899.

INGERSLEBEN (*Germ.*). Die-sinker of the early years of the nineteenth century. He appears to have cut the dies for a Prize Medal of the University of Göttingen (1806), issued by the Establishment of Loos. On obv. is a bust of Frederick William III., King of Prussia, and on Rℓ. a winged Genius holding shield inscribed : INGENIO ET STUDIO. For the obv., Ingersleben made use of a model by the Medallist Koch, who had a sitting from the King.

Bibliography. — Menadier, *Schaumünzen des Hauses Hohenzollern*, Berlin, 1901.

INGOLSTETTER, BERCHTOLD (*Germ.*). Mint-master at Ratisbon, 1345-1356.

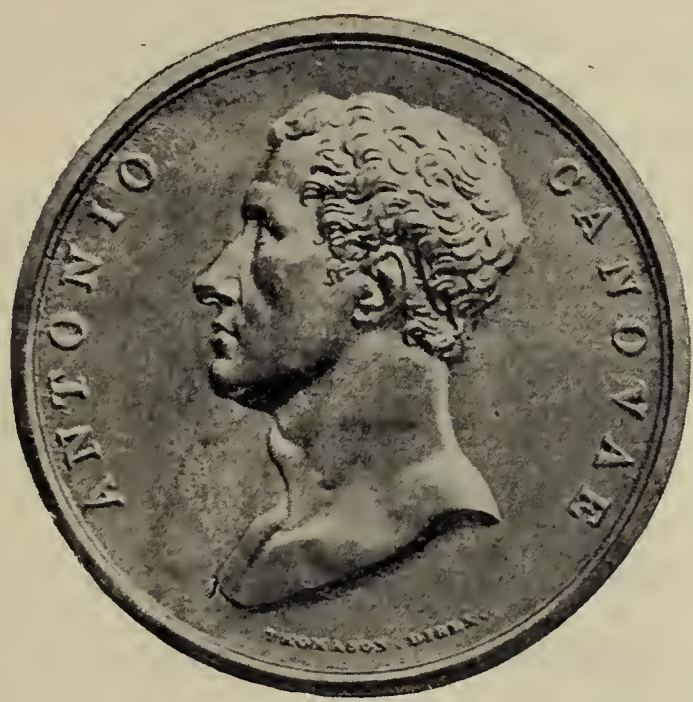
INGOLSTETTER, HANS (*Germ.*). Mint-master at Ratisbon, 1392.

INGOLSTETTER, STEPHAN (*Germ.*). Mint-master at Ratisbon, 1377.

INGRAM, THOMAS WELLS (*Brit.*). Engraver and Die-sinker, employed at the Soho Mint, Birmingham. He worked from about 1820 to 1865 (Grueber, *Med. Ill.*, II, 728).

His signature, which usually occurs in full, is found, amongst others, on the following medals : Establishment of the Shakspearean Club, with bust of Shakespeare, 1824; — Medal of the Glasgow Band of Hope Union; — Memorial of the Premiership of George Canning, 1827; — John Hodgson, 1830; — Canova, 1823; —

Memorial Medal of George III.'s Thanksgiving at St. Paul's, 1789; — Medal struck to commemorate the successful vindication of the public right of way on the banks of the Clyde, 1829, &c.



Medal of Canova, by T. W. Ingram.

Ingram contributed to Thomason's series of Great Men, &c.

BIBLIOGRAPHY. — Franks & Grueber, *op. cit.* — Cochran-Patrick, *op. cit.* — *Num. Chron.*, 1888, 1892.

INNES *Vide* **Mc INNES BROTHERS.** Contemporary Medallists of Glasgow, by whom there is a Portrait-medal of General Gordon, 1885.

INJALBERT, JEAN ANTONIN (*French*). Contemporary Sculptor, born at Béziers (Hérault), 20. February 1845; pupil of Dumont; first Grand Prix de Rome, 1874.

Amongst his medallic Portraits are: 1873. Mme Veuve Faure.

This artist has established his reputation by numerous fine pieces of statuary, which decorate the public buildings and squares of many French towns.

BIBLIOGRAPHY. — Chavignerie, *op. cit.*, I, 803. — *Dictionnaire national des Contemporains*, II, p. 42.

INSENGA (*Ital.*). Contemporary Medallist of Naples, whose signature occurs on a medal commemorating the Centennial Congress of Italian Scientists at Modena, 1882, and on a Coronation Medal of Edward VII., 1902.

INTERMINELIS, ALDRY D' (*Belg.*). Mint-master at Malines, from May 22, 1382 to February 28, 1384, and in conjunction with Jean Thomas, from February 28, 1384, to September 1, 1385; also at

Ghent, for the silver coinage, 21. August 1357 — 14. March 1360; again 10. February 1364 — 12. April 1365 and 27. September 1367 — 20. January 1368.

INTERMINILI JEAN D' (*Belg.*). Mint-master at Malines, January 30, 1380 to August 7, of the same year; also at Ghent, in conjunction with Percheval du Porche and Aldry d'Interminelis, 24. June 1349 — 28. September 1370.

BIBLIOGRAPHY. — Serrure, *Dictionnaire numismatique belge*, 1880.

INTSWERT, GAUTIER (*Belg.*). Die-cutter at the Mint of Louvain, 1488-89. He was probably a Goldsmith by trade, and was entrusted by the Mint-master Jan Van der Nat with the engraving of the dies of the silver Peter for which he was paid 6 Rhenish florins.

BIBLIOGRAPHY. — A. Pinchart, *Biographies des Graveurs belges*, Rev. belge de num., 1851, 409. — A. de Witte, *op. cit.*

INZAGHI, ABONDIO (*Austr.*). Mint-master at Steier, 1655-1659.

I. P. *Vide* **JACOB PANCKAERT**. Mint-master at Berlin, 1625-1627.

I. P. *Vide* **JEAN PARISE**. Medallist of the first half of the seventeenth century, worked at Rome, about 1630, and afterwards in Sweden; died in 1655.

I. P. *Vide* **JEAN PATRY**. Engraver of Coins of Neuchâtel, 1712-1714.

I. P. *Vide* **JOACHIM POPPE**. Mint-warden and Die-cutter at Bremen, 1731-1772.

I. P. *Vide* **JERZEGO PUSCH**. Mint-master at Warsaw, 1830-1834.

I. PAVL POGG. F. *Vide* **GIOVANNI PAOLO POGGINI**. Goldsmith and Medallist at Florence, 1552; in the Netherlands, 1555, and Madrid, 1558; he died in 1580.

I. P. D. *Vide* **JEAN PIERRE DROZ**. 1746-1823. Medallist of Swiss origin, who worked at Birmingham, 1788-1792, and later at Paris.

I. P. E. *Vide* **JULIUS PHILIPP EISENDRAHT**. Mint-warden at Crossen, 1667. He issued $\frac{1}{3}$ Thalers and Groschen.

I. P. H. *Vide* **JOHANN PHILIP HOLZHÄUSER**. Medallist at Warsaw, 1764-1792.

I. P. M. *Vide* **JEAN PIERRE MONTAGNY**. Medallist of Paris, first half of the nineteenth century.

I. P. M. *Vide* **JAN PHILIP MENGER**. Medallist at Utrecht, second half of the nineteenth century.

I. P. N. *Vide* **JOHANN PETER NAUHEIM.** Medallist at Schwerin, 1752-1761.

I. PO. *Vide* **JOACHIM POPPE.** Mint-warden and Medallist at Bremen, 1731-1772.

I. P. R. *Vide* **JOHANN PETER RAST.** Mint-master at Stuttgart, 1746-1762.

I. P. S. *Vide* **JOHANN PETER SCHOUBERG.** Medallist at Utrecht, first half of the nineteenth century.

I. P. T. *Vide* **JONAS PIERRE THIÉBAUD.** Medallist and Coin-engraver of the second half of the eighteenth century, who worked at Augsburg, Neuchâtel, Solothurn, &c.

I. P. W. *Vide* **JEREMIAS PAUL WERNER.** Medallist at Nuremberg, *circa* 1760-1790.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

I. P. L. These initials occur on a medal commemorating the Congress of the Allies, 1691, which was engraved by Johann Höhn. Mr. Grueber suggests that these letters represents the signature of the Mint-master at Munich, of that date.

BIBLIOGRAPHY. — Franks & Grueber, *op. cit.*

IPPENTANZ, TILL (*Germ.*). Mint-master at Lucerne, 1580-1587; he was born at Bein (Peina), near Hildesheim, and died on December 10, 1587.

IO. ANT. RUB. *Vide* **ROSSI.**

IO *Vide* **GIOVANNI BERNARDI DE CASTELBOLOGNESE.** Medallist and Gem-engraver (1496-1553). Also **IOAN. DE CASTRO. BON.**; — **IOANNES**; — **IO. B. F.**, and **IO. BER. F.**

IO. BA. BO. F. *Vide* **GIOVANNI BATTISTA BONINI.** Goldsmith of Como, who was residing at Rome about 1573. His signature occurs on a Portrait-medal of Camillo Agrippa, architect and engineer under Pope Gregory XIII., obv. Bust to r. ℞. VELIS. NOLIS VE. Warrior pursuing Fortune whom he seizes by her hair.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 282, III, 133. — Supino, *op. cit.*

IO. F. (*Ital.*). Signature of a Medallist, who was working *circa* 1536. It occurs on two medals described by Armand : Guido Ascanio Sforza, Cardinal of Santa Fiora (1536); — Gian Battista Malvezzi, a Bolognese (one of the *Anziani* in 1534).

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 143 ; III, 56.

IO. F. F. (?) *Vide* **GIOVANNI DELLE CORNIOLE.**

IO. F. CAR. *Vide* **GIOVANNI FRANCESCO CARAVAGGIO.** This signature occurs on a medal representing St. Ambrosius between SS. Gervasius and Protasius, and dated 1594. This medal forms the ℞. of another, on the obv. of which is the bust of a lady, with the legend : ISABELLAE REARIAE.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 300, III, 147.

IO. H. *Vide* **GIOVANNI HAMERANI.**

IO. MONT. *Vide* **MONTFORT.**

IOTGERUS. *Vide* **OTGERUS.**

I. R. F. (*French*). A large Portrait-medallion of Mme de Vignon, dated 1613, bears the signature **I. R. F.**, which I have not been able to identify (*Trésor de numismatique*, 1re partie, Pl. LV, n° 3).

I. R. *Vide* **JOHANN RETHE.** Medallist at Stockholm, 1632-1657.

I. R. *Vide* **JOSEPH ROETTIER.** Medallist of the second half of the seventeenth century, who worked in turn in London and Paris.

I. R. *Vide* **JOHANN RETECKE.** Medallist at Hamburg, 1664-1720.

I. R. *Vide* **JOACHIM RUFTMEYER.** Mint-master at Hamburg, 1692-1724.

I. R. *Vide* **JOHANN RANISCH.** Medallist at Dresden, fourth quarter of the seventeenth century.

I. R. *Vide* **JOSEPH REINISCH.** Contemporary Medallist of Breslau.

I. R. *Vide* **JOHANN REICHEL.** Medallist at Warsaw, end of the eighteeenth century.

I. R. *Vide* **JOHANN RIES.** Medallist at Munich, beginning of the nineteenth century.

I. R. *Vide* **JEAN ROETTIER.**

I. R. *Vide* **JOHANN RIES.** Contemporary Medallist, residing at Darmstadt.

I. R. E. *Vide* **JOHANN REINHARD ENGELHARDT.** Medallist at Breslau, 1690,† 1713.

I. R. F. *Vide* **JACOB REICHEL.** Medallist at St. Petersburg, beginning of the nineteenth century.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

I. R. *Vide* **JACOB RICHIER.**

I. R. *Vide* **IB** or **IH.** Signature on a medal of John George III. of Saxony, which Erman mentions in *Deutsche Medailleure*, p. 91.

IRENE. "This name", says King, which occurs on a sard gem, representing a Man holding a cup surmounted by a bird, "is clearly the owner's name, not the artist's".

IRMISCH, MELCHIOR (*Germ.*). Mint-master at St. Annaberg, 1523, 1530, 1531; died in 1537. His distinctive mark was a trefoil.

IRNFRIEDVS (*Germ.*). Moneyer at Passau, 1209.

IRRGANG (*Germ.*). Sculptor and Medallist; his signature occurs on a Portrait-medallion of Friedrich Preller, the founder of the Preller Gallery at Dresden.

IRRWOCH, SEBASTIAN (*Austr.*). Medallist to the Imperial Court at Vienna, during the second half of the eighteenth century. He is mentioned by Bolzenthal, but I have failed to obtain the description of any of his works.

IRVOY, AIMÉ CHARLES (*French*). Sculptor of the second half of the nineteenth century, born at Vendôme (Loir-et-Cher) on November 25, 1824; pupil of Ramey and Dumont. He is the author of a number of Portrait-medallions : 1849. M. du B***; — 1850. Mme Iweins-d'Hennin; — Baron and Baroness E***; — 1857. Mme Rosati; — Mlle Moreau-Sainti; — Mme Frezzolini, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

I. S. *Vide* **GIUSEPPE SALWIRCK.** Medallist and Mint-engraver at Milan, early part of the nineteenth century.

I. S. *Vide* **JACOB STAMPFER.** 1505-1579. Medallist at Zurich.

I. S. *Vide* **JACOB SCHMIDT.** Mint-master at Hamburg, 1572-1593.

I. S. *Vide* **JOHANN SCHMIDT.** Mint-master at Frankfort-on-Main, 1624-1637.

I. S. *Vide* **JOHANN SCHNEIDER.** Mint-master at Erfurt, 1624-1635.

I. S. *Vide* **JACOB SCHWIEGELT.** Mint-master at Glückstadt, 1644-1660. Schlickeysen-Pallmann mention that under the name of **JACOB SCHWEIGER** he acted, between 1648-1650, as Mint-master to the city of Emden.

I. S. *Vide* **JOHANN SARTORIUS.** Mint-master at Darmstadt, 1654-1687.

I. S. *Vide* **JOHANN STICHMANN.** Mint-engraver at Copenhagen, 1650; Mint-master there, 1662-1663.

I. S. *Vide* **JACOPO SPAGNOLI.** Papal Mint-master at Ferrara, 1654-1656.

I. S. *Vide* **JOHANN SCHULTZE.** Ducal Mint-master to the House of Saxe-Lauenburg, 1656.

I. S. *Vide* **JACOB SCHRÖDER.** Mint-warden at Stade, 1660; Mint-master there, 1680-1687.

I. S. *Vide* **JAN SMELTZING.** Medallist, born at Nymwegen; died in 1703.

I. S. *Vide* **JOHANN SCHULTZ.** Medallist at Berlin, 1681-1697.

I. S. *Vide* **JOHANN SELTER.** Mint-engraver at Mannheim, 1708-1716.

I. S. (*Germ.*). Signature on a Pilgrim's Badge of Steinhausen a. d. Rottum (XVII. Century).

I. S. *Vide* **JOSEPH SCHWENDIMANN.** 1741-1786. Swiss Medallist, who worked at Rome.

I. S. *Vide* **JUSTUS (CARL) SCHRÖDER.** Mint-master at Warsaw, 1768-1772.

I. S. *Vide* **JOHANN SCHÄUFEL.** Medallist at Munich, 1768-1812.

I. S. *Vide* **JOSEPH SCHÄFER.** Mint-engraver at Mannheim, *circa* 1770.

I. S. *Vide* **I. SILIPRANDI.** Medallist at Parma, 1784-1787.

I. S. *Vide* **JOHANN STOCKMANN.** Mint-master at Warsaw, 1810-1811.

I. S. *Vide* **J. SEBALD** of the Die-sinking establishment of **DRENTWETT** at Augsburg.

I. S. F. *Vide* **JOSEPH SALWIRCK.** 1761-1819. Medallist and Coin-engraver, who in 1808 was appointed Director of the Mint at Milan.

I. S. G. *Vide* **JOHANN SAMUEL GÖTZINGER.** 1734-1791. Mint engraver at Ansbach.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

ISAAC OF YORK (*Brit.*). Moneyer under Henry II., whose name is found on the only type of the second issue of Pennies of this king.

Æ. Obv. HENRICVS·REX. Bust facing, crowned; in r. hand, sceptre. ℞. ✠ ISAC·ON·EVERVVI. Short cross voided; cross botonnée in each angle.

" The name of Isaac of York " says Mr Grueber, *Handbook*, &c. p. 40, " has been immortalised by Sir Walter Scott in *Ivanhoe*".

ISAGORAS (*Greek*). A Scaraboid in the British Museum Collection (Murray, *Catalogue of engraved Gems*, n° 482) bears the inscription ΙΣΑΓΟΡ, which probably represents, as M. Babelon remarks, the name of the owner of the gem, rather than that of the artist.

ISCHE, JOSSE DE (*French*). Mint-engraver at Chalon-sur-Saône and Dijon, *circ.* 1375-1377; he also cut dies for the Mint of Troyes, during a temporary absence of Pierre des Mesmey.

BIBLIOGRAPHY. — Rondot, *op. cit.*

ISEBEIN or **EISENBEIN, TÖNJES** (*Germ.*). Mint-master at Nordheim, 1558-1575.

ISELIN, HENRI FRÉDÉRIC (*French*). Contemporary Sculptor, born at Clairegoutte (Haute-Saône); a pupil of Rude. From time to time this artist has exhibited at the Paris Salons Portrait-medallions, such as that of Prince Bonaparte; — Paterson; — Napoleon III.; — Comte de Morny, &c.

ISEPH, FRANZ ANDRAE (*Austr.*). Mint-master at St. Veit in Carinthia, *circa* 1719-1720.

ISENBEIN, ANTON (*Germ*). Mint-master at Worms, 1593-1599.

ISENBEIN, THOMAS (*Germ.*). Mint-master at Bremen, 1634-1664. His initials **T. I.** occur on the Thalers and subdivisions of that period.

ISLER, LUIGI (*Ital.*). Roman Gem-engraver, who resided in London, towards the end of the eighteenth century and beginning of the nineteenth. He is the author of the following gems : Portrait of a Parsee, cameo in sardonyx; — Perseus with head of Medusa,

Chloe.

Achilles.

cameo in sardonyx; — Omphale dressed in the lion's skin, sardonyx of five strata; — Achilles, translucent Oriental chalcedonyx (*illustrated*); — Chloe, carnelian coloured sardonyx (*illustrated*);

— Judith, before she slew Holofernes, cameo in chalcedonyx; — Various Portrait cameos, &c.

BIBLIOGRAPHY. — Archibald Billing, *The Science of Gems, Jewels, Coins and Medals, Ancient and Modern*, London, 1875.

ISTOROS. *Vide* **HISTOROS**. Thurian Coin-engraver of the first half of the fourth century B.C.

I. T. *Vide* **JOAN TRAMONTANO**. Mint-master at Naples and Aquila, 1476-1495.

I. T. *Vide* **JACOPO DA TREZZO**. Medallist and Gem-engraver at Milan, 1530-1589.

I. T. *Vide* **JOHANN THUN**. Mint-master at Sondershausen, 1684-1690; then at Gotha, 1690-1723.

I. T. *Vide* **JONAS THIÉBAUD**. 1695-1769. Mint-engraver at St Gall, and from 1740 at Augsburg, where he died; he was born at Neuchâtel (Switzerland).

I. T. (monogram). *Vide* **JOHANN TUCHMANN**. Mint-master at Reichenstein, 1615, and Bernstadt, 1621.

I. T. W. *Vide* **JOHANN THOMAS WÖLTGEN**. Mint-warden at Hildesheim, 1734; then Mint-master there, 1756-1765.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

ITASSE, ADOLPHE (*French*). Contemporary Sculptor, born at Lourmarin (Vaucluse); pupil of Belloc and Jacquot. He is the author of several Portrait-medallions, amongst which one entitled Agnes, exhibited at the Salon of 1880, displays charming work.

ITASSE, JEANNE (*French*). Daughter of the preceding, and also a Sculptor of some note. At the Salon of 1882, her Portrait-medallion of M. A. Parodi, attracted attention.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

ITZIG, MOSES, ISAAC & CO (*Germ.*). A firm of Jewish Bankers established at Breslau in the eighteenth century, and which contracted for the Breslau Mint in 1751.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

IUNCKER *Vide* **JUNCKER, J. C.**

I. U. *Vide* **I. ULSTRUPP**. Goldsmith and Die-sinker at Copenhagen, beginning of the nineteenth century.

I. V. *Vide* **JEAN VARIN**. 1604-1672. Medallist, Painter and Sculptor, born at Liège, who worked at Paris.

I. V. *Vide* **JOHANN WEBER.** Medallist at Florence, 1770-1784.

I. V. C. *Vide* **JOSEPH VON CRONBERG.** Mint-master at Vienna, 1766-1804.

I. V. D. *Vide* **JACOB VAN DIESHOUKE.** Dutch Medallist, 1678-1702.

I. V. F. *Vide* **JEAN VERDELOCHE.** Die-sinker at Paris, 1650-1658.

I. V. F. *Vide* **JOHANNES VISMARA.** Die-sinker at Milan, 1670.

I. V. F. *Vide* **JOHANN FARENBERG.** Mint-master at Cassel, 1681-1697.

I. V. R. *Vide* **JOHANN VON RICKINGEN.** Mint-master at Emden, 1687-1697.

I. V. R. F. *Vide* **JOHANN VEIT RIESING.** Die-sinker at Würzburg, 1763, †1789.

I. V. S. *Vide* **JOHANN VON SCHAÜFEL.** Medallist at Munich, 1768-1812.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

I. V. R. (*Dutch.*). Signature on a medal commemorating the Peace of Groningen, 1694.

I. V. T. (*Ital.* ?). Signature of a Medallist, who worked *circa* 1549. Dr Ambrosoli has published a Portrait-medal of Hieronymus Fugger, bearing these initials : Obv. Bust to l. Rx. DOMINVS. CVSTODIT.ME.—MDXLVIIII.—I.V.T. (*Rivista italiana di Numismatica*, I, fasc. III, p. 471 sqq.).

I. W. *Vide* **JACOB WIESEMANN** (or **WIESENER**). Mint-engraver and Mint-master at Nidda (Hesse-Darmstadt), 1622-1644.

I. W. *Vide* **JOHANN WOLTERECK.** Mint-master at Glückstadt, 1664-1679.

I. W. *Vide* **JOHANN WILMSEN.** Mint-warden at Minden, 1670-1673.

I. W. or **I. Z. W.** *Vide* **JULIUS WEFER.** Mint-master at Stolberg, Ellrich and Mühlhausen, 1673-1676.

I. W. *Vide* **JOHANN WILLERDING.** Mint-master at Münster, 1709-1712.

I. W. *Vide* **JOHANN WEICHINGER.** Mint-engraver at Zweibrücken, 1765 ; Mint-master there, 1770-1790.

I. W. *Vide* **JOHANN WEBER.** Die-sinker at Florence, 1770-1784.

I. W. *Vide* **JOHANN WIRTH**. Medallist at Vienna; died in 1810. Also **I. N. W.**

I. W. *Vide* **JACQUES WIENER**. Medallist at Brussels, 1815-1901.

I. W. *Vide* **J. WOODHOUSE**. Medallist at London, second half of the nineteenth century.

I. W. *Vide* **JACOB WOLKER**. Mint-master at Prague, 1638-1655.

I. W. *Vide* **JEAN WARIN**. French Medallist, 1604-1672.

$\frac{\text{I}}{\text{W}}$**F** *Vide* **JAN WYNTGES (FECIT)**. Dutch Medallist, first half of the seventeenth century.

I. W. H. *Vide* **JOHANN WILHELM HÖCKNER**. Mint-engraver and Medallist at Dresden, 1702-1733. Schlickeysen-Pallmann state that he was still living in 1748.

I. W. K. *Vide* **JOHANN WILHELM KIRCHNER**. Mint-engraver at Cassel, *circa* 1827.

I. W. L. *Vide* **JOHANN WILHELM LANG**, 1776-1835. Medallist at Hall, then at Vienna.

I. W. S. *Vide* **JOHANN WILHELM SCHLEMM**. Mint-warden, 1745; Mint-master, 1753; Mint-director, 1780-1788 of the Clausthal Mint.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

I. W. (*Brit.?*). Initials of an Engraver who cut several medals relating to the taking of Porto Bello in 1739, Fort Chagre in 1740, and Carthagena in 1741, &c. On the medal of 1739, bearing on obv. half-length figures of Vernon and Brown, and on ℞. six ships entering Porto-Bello harbour, the die-sinker's signature appears as **I. W. FECIT**.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations*, &c.

IWANOFF, ALEXANDER (*Russ.*). Mint-master at St. Petersburg, 1801-1803.

IVANOFF, ALEXEI (*Russ.*). Mint-master at St. Petersburg, 1799-1802.

IWANOFF, CEMEN or **SIMON** (*Russ.*). Medallist at St. Petersburg, during the second half of the nineteenth century. He executed a coronation Portrait-medal of Czar Alexander II., and other commemorative and prize medals. His signature С. ЮД. К. С. И. occurs on the ℞. of a medal with bust of Peter the Great on the Annihilation of the Strelitz.

BIBLIOGRAPHY. — ИВЕРСЕНА, СЛОВАРЬ МЕДАЛЬЕРОВЪ И ДРУГИХЪ ЛИПЪ, St. Petersburg, 1874. — СМ. ПЕТРОВРКІЯ МЕДАЛИ, IX, 2.

IWANOFF, JACOB (*Russ.*). Mint-master at St. Petersburg, 1750-1766.

IWANOFF, TIMOTHEI (*Russ.*). Russian Medallist and Mint-engraver at St. Petersburg, born in 1729, died in 1802. He entered the Mint in 1745 as a pupil at the School for medal-engraving. The period of his activity extends between 1758 and 1800, and he may be called one of the foremost Medallists Russia has as yet produced. He cut most of the dies for the successive coinages of the Czarina Catherine II., comprising *AV*. 10, 5, 2 and 1 Rouble pieces, Tchervonetz and Poltinas; *AR*. Roubles, Poltinas, and unsigned subdivisions, as well as copper coins. According to some Russian authorities whom I have consulted, the later coinage of the Czarina Elizabeth, at least since 1758, and that of Peter III., struck at St. Petersburg, were executed by Ivanoff. The currency of this period is unsigned, with the exception of the Prize Rouble of 1759, issued for presentation to combatants in the Battle of Kunersdorf, which bears under the Empress's bust on obv. **TIMOΘEI. I. F.** and on R/. **T. I.**

Obvs. of Roubles of Catherine II., 1764 and 1787, by T. Ivanoff.

Some of the Moscow Roubles of Catherine II. bear Iwanoff's signature : **T. I.**

Besides coins, Iwanoff executed a number of medals, in some of which he was assisted by one of the brothers Wächter; the finest are no doubt : 1752. Construction of new Docks at Cronstadt (*illustrated*); — Coronation of the Czarina Catherine II: at Moscow, 1762; — Building of the Church of St. Isaac, 1768; — Peace with the Sublime Porte; — Restoration of the Kremlin, 1773; — Journey of the Czarina to Cherson, 1787.

Iwanoff's first medal is said to be that commemorating the Victory at Frankfort-on-the-Oder. He also engraved copies of medals relating to Peter the Great : Peace of Carlowitz (after A. Ljalin); — Building of the four Fleets (after Gouin or Haupt); — Second

Expedition of the Russian Fleet to Finland (2 varieties); — Naval Victory of Tweremünde; — Visit of Peter the Great to the Paris Mint (after Duvivier); — Pacification of the Empire (2 var.); —

Building of New Docks at Cronstadt, 1752.

Capture of four Swedish frigates near Grönhamn, 27. July 1702; — Siege of Schlüsselburg, 1702; — Foundation of St. Petersburg, 1703; — Establishment of the Russian fleet on the Baltic Sea,

1703; — Siege of Dorpat; — Siege of Narva, 1704; — Siege of Mitau, 1705; — Capture of Löwenhaupt, 1706; — Surrender of Riga, 1710, and probably many others, some of which are unsigned.

By the same artist are also the following medals: Accession of the Czarina Anna Ivanowna, 1730; — The Reign of the Czarina Anna; — Accession to the Throne of the Czarina Elizabeth, 1741; — General Amnesty granted, 1741, R℞. by Wächter; — Reduction of Taxes, 1753; — Birth of the Grand Duke Paul Petrowitch, 1754; — New Servia constituted, 1754; — Remission of Crown Debts, 1754; — Settlement of landmark disputes, 1754; — Battles of Frankfort and Palzig, 1759; — Death of the Czarina Elizabeth, 1761; — Accession of Catherine II, 1762; — Reorganization of the St. Petersburg Mint, 1763; — Building of a Foundling Hospital at St. Petersburg, 1763 (2 var. in Boston Coll^{n}); — Prize Medal of the Academy of Fine Arts, 1766; — Building of the St. Petersburg Hippodrome, 1766; — Inoculation of the Russian Court against small-pox, 1768; — Naval Victories over the Turks, 1770; — Victory over the Turks by the river Kagul, 1770; — Conclusion of Peace with Turkey, 1774; — Prize Medal for Agriculture R℞. by Wächter, &c.

Some of these medals, which are only signed on obv., may, notwithstanding, be entirely the work of Iwanoff.

This artist, during his long connection with the Mint, acquired a well-earned reputation, and no Russian Medallist is better known, both for the number and for the excellence of his works.

Bibliography. — Bolzenthal, *op. cit.* — *List of Russian Medals in Num. Circular*, 1898, col. 2986-92. — Иверсена, словарь медалѣеровъ и другихъ лиц, 1874. — Thomsen, *op. cit.* — Iversen, *Médailles de Pierre le Grand, &c.*

J

For Abbreviations see under Letter I.

J. A. *Vide* **I. A.**

JABLONOWSKY, CONSTANTIN (*Polish*). Die-sinker of the second half of the eighteenth century, who resided at Olkusz, in the district of Krakau. Kirmis, *Handbuch der Polnischen Münzkunde*, Posen, 1892, p. 210, states that he was Mint-master at Olkusz in 1767 and that his initials **C. I.** appear on coins.

JABOEUF, ROBERT ALBERT (*French*). Contemporary Sculptor, born at St.-Just-en-Chaussée (Oise). Of late years he has executed several Portrait-medallions, as : 1901. " Mon fils ", patinated bronze; — 1904. Mme A. S***, &c.

JAC. (*Ital.*(?). Signature of the Engraver of a Portrait-medal of Fernando Alvarez of Toledo, Duke of Alba (1508-1582). Obv. D . FERNANDVS . TOLEDO . DVX . ALBE. — IAC . NOC . F. Bust to r., head bare, hair short and long beard; no ℞. ; diam. 70 mill.

Bibliography. — Supino, *Il Medagliere Mediceo*, Firenze, 1899.

JACHLICK (*Germ.*). Medallist of the beginning of the nineteenth century. He signed two varieties of a uniface cast Portrait-medallion in iron of Prince Friedrich Wilhelm Karl of Prussia and consort Maria Anna of Hesse-Homburg, made to commemorate their marriage in 1804.

Bibliography. — Dr Menadier, *Schaumünzen des Hauses Hohenzollern*, Berlin, 1901.

JACHTMANN, JOHANN LUDWIG (*Germ.*). Medallist, born at Berlin in 1776, where he died in 1842. " This Engraver ", says Bolzenthal, " learned the art of Stierle ; however in style and composition he progressed with the age, as we may perceive by his medals of reward for Arts and Sciences, struck to commemorate the third centenary of Alb. Dürer, and the Prize medal of the Royal Academy of Arts. He always endeavoured to produce something better than the last. For some time, Jachtmann endeavoured to execute a medal in the old way of casting, for which he spared neither time nor trouble ; the attempt was successful, and it was a medal designed for the Academy of Munster. He also executed large dies for seals, which he engraved in steel with much taste, after he had devoted some time to the study of the master-pieces of the middle ages ".

Jachtmann is the author of the following medals : Third centenary of the Reformation, 1839; — Prize Medal for Arts and Sciences, 1814, with bust of King Frederick William III. ; — Another, of different type ; — Portrait-medals of King Frederick William IV., (two types); — Third centenary of Martin Luther. ℞. Bust of Calvin, 1817; — Jubilee Medal of C.H.V. Klevenow of Magdeburg, 1820; — Jubilee Medal of I. D. Woldermann, 1823; — Portrait-medal of Frederick the Great; — Blucher's Monument at Rostock, 1819 (2 var.); — Joseph Zerboni di Sposetti (1822);— Dr Johann Christian Reil of Berlin, 1813; — Dr Georg Heinrich Weber, Kiel, 1813, &c.

Bibliography. — Bolzenthal, *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit* (1429-1840), Berlin, 1840. — Dr Menadier, *op. cit.* — *Thomsen Catalogue*, p. 197. — Friedensburg and Sejer, *Medaillen auf schlesische Personen*, 1902.

JACHTMANN, MATTHES (*Germ.*). Goldsmith at Breslau, *circa* 1600-1617, according to Rosenberg. In 1622, he became Warden of the Mint there. Saurma suggests that the monogram, formed by an **M** and a figure resembling a **4** on the Klippe Thalers of 1621, points to Jachtmann, but Friedensburg cannot prove this assertion.

Bibliography. —Friedensburg, *Schlesiens neuere Münzgeschichte.* — Ibid., *Studien zur schlesischen Medaillenkunde*, Schlesiens Vorzeit in Bild und Schrift, Bd. VII.

JACKELY, GEORGE (*Germ.*). Seal and Armorial-engraver at Breslau, 1660-1670.

JACKSON (*Brit.*). Carver in ivory and tortoise-shell, who signed Portrait-medallions of Charles II., cut in these materials.

JACOB (*Austr.*). Meister Jacob was Mint-engraver at Prague, 1538-1541 and perhaps still longer.

JACOB or **JAKOB** (*Austr.*). Moneyer at Vienna, 1403.

JACOB, ANATOLE (*French*). Contemporary Sculptor, born at Troyes (Aube); pupil of Sax and Jeuffroy. He is the author of some Portrait-medallions in bronze.

JACOB DER EHRER (*Austr.*). Duke Albrecht I.'s agent at the Mint of Vienna, 1386.

Bibliography. J. Nentwich, *Regesten zur Geschichte der Münzstätte Wien*, Mitth. des Klubs, &c., 1901.

JACOB, C. (*Germ.*). Founder, at the Berlin Royal Foundry, *circa* 1815. His initials occur on medals; one of them commemorates the Liberation War of 1815. He generally spelt his name : **IAKOB.**

JACOB, HANS (*Austr.*). Seal-engraver, who cut dies for a Salvator Medal of 1581.

JACOB, HANS (*Germ.*). Mint-engraver at Hechingen, *circa* 1623.

JACOB, HANS or **JAKOB** (*Germ.*). Father of **JOHANN HEINRICH JACOB**. Mint-master at Dresden and Eisleben, *circa* 1618-1627, and

Dresden Treble Thaler 1627, issued by Hans Jacob, and engraved by Kitzkatz.

before that at Saalfeld, 1612-1618. He died on January 24, 1635. *Vide* Friedensburg, *Studien zur schlesischen Medaillenkunde*, p. 59. In 1627, he placed the contract to work the Breslau Mint with his

son and his brother-in-law Hans Ziesler. Whether Ammon, *Sammlung etc.*, p. 29 in mentioning Hans Jakob as Mint-master at

Saxon Reichsthaler of John George I., 1626, issued by Hans Jacob.

Anhalt, 1615-1618 is right, I have not been able to confirm. This Hans Jacob signed his issues **H. I.**, or **H⁎X⁎I, I. I.**; **H. I. M. M.** (*Hans Iakob Müntz-Meister*).

JACOB, JOHANN HEINRICH or **HANS HEINRICH JACOB** (*Germ.*). Son of Hans Jacob, the Dresden Mint-master. Between 17. July 1627 and 1629, he worked the Breslau Mint in connection with his uncle Hans Ziesler. From 1629 to 1631 he was Mint-master at Sagan, in Wallenstein's service, on whose currency the monogram **H⁎X⁎I** occurs. He may have again been connected with the Breslau Mint, but a document of 1631 only names Ziesler. It is doubtful whether the initials **H-I** on a square Double Thaler of Archduke Charles Ferdinand, 1631, refer to him.

Bibliography. — Friedensburg, *Studien zur schlesischen Medaillenkunde*, Schlesiens Vorzeit, Bd. VII, p. 59.

JACOB, HEINRICH (*Austr.*). Mint-master at Bautzen (Budissin), 1666-67.

JACOBO, or **JACOPO URBINATE**. *Vide* **IAC. VRB.** *infrâ*.

JACOBI, HANS HEINRICH (*Germ.*). Mint-master at Sagan, 1629-1631. *Vide* **HANS HEINRICH JACOB** *suprâ*.

JACOBI. *Vide* **JACOBY**.

JACOBS, B. (*Brit.*). A London Die-sinker of the latter part of the eighteenth century. His signature appears on numerous eighteenth century tradesmen's tokens : Evesham (Manufacturer : Skidmore ; Proprietor : J. Thomson); — Inverness (℞. by Milton ; Propr. : Conder) ; — Blackfriars Token ; — London Tokens (various); —

Rye (Man : Skidmore ; Propr. : G. Bennett) ; — Flitwick $\frac{1}{2}$D , 1797 ; — Cambridge Pennies (several varieties) ; — Chesterton 1D ; — Cambridge Halfpennies and Farthings (various, some unsigned) ; — Chester Pennies (2 var.) ; — Barnard Castle, Durham 1D ; — Wanstead 1D ; — Hendon Halfpennies ; — Dunmow, Essex (various types, struck by Skidmore) ; — Gloucester 1D , 1797 ; — Southampton $\frac{1}{2}$ D ; — Sawbridgeworth $\frac{1}{2}$D ; — County Pennies of

Kew Palace Penny Token, by Jacobs.

Middlesex (various types) ; — Kew 1D (*illustrated*) ; — Skidmore's Pennies and Halfpennies (Atkins, nos 75-94 ; 361-412) ; — Orchard's $\frac{1}{2}$D , 1795 ; — Skidmore's series of tokens representing Churches : Berdmondsey Abbey, Christchurch, Blackfriars, &c., and Gates (*Atk.*, nos 413-510) ; — others, representing Buildings, Dulwich College, Kew Palace, Wandsworth, &c. ; — Orchard's

Penny Token, by Jacobs.

Farthings, 1796, 1803, &c. ; — Skidmore's Farthings, 1795 (2 var.) ; — Spence's Farthings (*Atk.*, no 776 and others) ; — Middlesex Pennies, with bust of Horne Tooke Esq., &c. (*one variety illustrated*) ; — Norwich Threepence, 1797 ; — Alnwick 1D , 1797 ; — Newstead 1D , 1797 ; — Sherborne 1D ; — Dudmaston 1D ; — Ludlow 1D ; — — Glastonbury $\frac{1}{2}$D ; — Godstone 1D , 1797 ; — Guildford 1D ; —

Lambeth 1D ; — Bermondsey Halfpennies, 1797 ; — Rotherhithe ½D ; — Southwark Halfpennies (5 var.) ; — Skidmore's Halfpennies for Birmingham (*Atk.*, nos 166-170) ; — Battle 1D , 1797 ; — Horsham Halfpennies (*Atk.*, nos 25-30) ; — Dudley 1D , 1797 ; — Guiseborough 1D ; — Yarum 1D ; — Argyle House 1D , 1797 ; — Kidderminster ½D ; — Inverary 1D ; — Surgeon's Hall, London ; — Penny Token, with bust of William III., ℞. *In commemoration of the Revolution* (various) ; — Masonic Penny Tokens ; — Hallan's Halfpennies ; — Spence's Halfpennies (2 or. 3 var.) ; — Penny Tokens, with bust of Fox ; obv. by James, ℞. by Jacobs, commemorating the War with France, 1794, &c.

Both Jacobs and James worked for E. Skidmore, the London manufacturer of tokens. The former's work is usually sketchy and cannot be compared advantageously with that of some of his contemporaries, such as J. G. Hancock, Peter Wyon, and others.

Bibliography. — Atkins, *The Tradesmen's Tokens of the eighteenth century*, London, 1892. — Pye, *Provincial Copper Coins*, London. — Davis, *Unpublished Tokens*, Num. Circ., December 1900. — Grueber, *Personal Medals*, Numismatic Chronicle, 1891, p. 96. — Davis, *Token Coinage of the Nineteenth Century*, 1904.

JACOBSON, ALBERT (*Dan.*). Medallist of the last quarter of the eighteenth century and first three decades of the nineteenth. Thomson gives his date as 1780 † 1836. He was a son of Salomon Aron Jacobson. His signature occurs on various Prize-medals, as for instance on one with portrait of King Frederick VI. of Denmark, issued as a Reward or Encouragement for scientific investigation.

Bibliography. — Krohn, *Thomsen Bronce-Medailler*, 1873, p. 214.

JACOBSON, ALFRED (*Dan.*). Medallist of the middle years of the nineteenth century. His signature occurs on a medal struck in 1833 to commemorate the convalescence of King Frederick VI. of Denmark (In Boston collⁿ).

JACOBSON, JOHANN or **JACOB** (*Germ.*) came from Emden over Danzig to Poland in 1617, where he contracted to work the Bromberg Mint. His distinctive mark **I. I.—V. E.** occurs for the first time on a medallic Thaler of that year. Until 1623 he administered only the Bromberg Mint, but after that date he extended his superintendence over the mints of Wilna, Warsaw and Krakaw; in fact, between 1623 and 1639 he was Administrator-general of all the Crown Mints and of those of Lithuania. In 1630, he leased the Mints of Danzig, Thorn and Elbing, which he worked until his death, which took place in 1639.

Bibliography. — Dr Max Kirmis, *Handbuch der Polnischen Münzkunde*, Posen 1892, p. 120.

JACOBSON, SALOMON ARON (*Dan.*) Medallist, who resided at Copenhagen, 1756-† 1830. He is the author of several medals, amongst which those of Andreas Petrus, Count Barenstorff, 1795, and Cuvier, the French naturalist, 1820, are perhaps best known. This Engraver's work is very creditable. He also executed Portrait-medals of Dr Ole Borch, Copenhagen ; — Dr Blumenbach, Göttingen ; — Dr Henrik Collisen, Copenhagen, 1805.

BIBLIOGRAPHY. — Krohn, *l. c.*

JACOBUS (*Austr.*). Moneyer at Vienna in the Weydenstrasse, 1326-1342, *Vide* Arnold Luschin von Ebengreuth, *Wiens Münzwesen, Handel und Verkehr im späteren Mittelalter*, Wien, 1902.

JACOBY, MEINHARD (*Germ.*). Contemporary Modeller and Sculptor, residing at Berlin. He is the author of various types of Christening Plaquettes, struck at the works of Wilhelm Mayer & Frz. Wilhelm at Stuttgart. In artistic merit, they compare favourably with some of the best French medallic productions of recent times.

JACOBY, PHILIPPE JOSEPH (*Belg.*). Die-sinker of the eighteenth century ; he was born in 1708 and at the age of 14 was placed in apprenticeship to an Engraver of the name of L. de Thier, at Cologne. Five years after he settled at Liège, his native town, where he produced some good work as a Line-engraver, and was employed in that capacity and as a Medallist by the Prince-Bishops of Liège John Theodore of Bavaria, Charles d'Oultremont, Francis Charles van Velbruck and Constantine Francis van Hoensbrouck, during the greater part of the second half of the eighteenth century. He died on September 23, 1794.

Pinchart remarks that in the few medals he has produced, Jacoby showed imagination, but that his drawing is very defective and that his engraving leaves also much to be desired.

By this Engraver are : Portrait-medal of John Theodore ot Bavaria, Prince-Bishop of Liège (signed : **P. I. IACOBY**) ; — Portrait-medal of Charles of Oultremont, Prince-Bishop of Liège (signed : **JACOBI** or **JA. F.**) ; — Another, of 1764 ; — Foundation of the Academy of Painting at Liège, 1765 ; — Society of Emulation, The Academy of Painting and Sculpture (2 types, one dated 1785) ; — Portrait-Medal of Constantine Francis van Hoensbrouck, Prince-Bishop of Liège.

In 1763, Jacoby was appointed Mint-engraver at Liège, a post which he retained until 1788, when he was succeeded by Leonard Jéhotte.

BIBLIOGRAPHY. — Bon de Chestret de Haneffe, *Notice sur P. J. Jacoby, graveur liégeois du XVIIIe siècle.* Revue belge de num., 1891, pp. 88-100. — Pinchart, *Histoire de la gravure des médailles en Belgique*, p. 80.

JACOPIN, ACHILLE. (*French*). Contemporary Sculptor; pupil of Falguière, Carlier et Mercié. At the Salon of 1903, he exhibited Portrait-medals of Mme Em. Ch** and her children.

JACOPSZOON, JAN (*Dutch*). Goldsmith of The Hague, who in 1481 cut official seals.

JACOPO DA TREZZO. *Vide* **TREZZO.**

JACOT, BERNARD ULYSSE (*Swiss.*). Contemporary Sculptor, born in 1877, studied at Geneva, under the direction of Jerdelet, Professor of chasing at the School of Industrial Arts, and Barthélemy Caniez, Sculptor. He is a partner in his father's firm, a manufacturer of decorative watch-cases at Le Locle (canton Neuchâtel).

Rifle Competition at Fleurier, 1902, Prize Medal, by B. U. Jacot.

The Prize Medal, for the Neuchâtel Cantonal Rifle Meeting at Fleurier, 1902, is the artist's first attempt at medallic work.

JACOT-GUILLARMOD, EUGÈNE and **ALFRED** (*Swiss*). Contemporary Engravers of watch cases, residing at Le Locle. They are father and son. To their joint cooperation is due a commemorative medal, struck at the works of Huguenin frères in 1888, on the inauguration of a monument at Le Locle to Daniel Jean Richard, 1665-1741, the founder of the Neuchâtel watch industry. It is signed : **E. JACOT.**

By A. Jacot-Guillarmod is also : Cantonal Rifle Meeting of Vaud at Yverdon, 1899.

JACOT, JULES (*Swiss*). Die-sinker, Seal, and Watch-case Engraver, born at La Chaux-de-Fonds, 28th March 1797, where he died, 4th June 1879.

He is the author of numerous official Seals, cut in commission for the Neuchâtel urban and cantonal government, one of which, the Great Seal of the *Mairie et Justice de Neuchâtel* (*illustrated*) is signed : **J. J.**

This engraver cut also a fine jeton of the Cantonal Rifle Meeting at Neuchâtel, 1849.

Seal of the "Mairie" of Neuchâtel, by Jules Jacot.

M. Arnold Robert, from whose article " Un graveur neuchâtelois " in *Numismatic Circular*, June 1904, I have borrowed the

above details, adds that Jules Jacot reproduced subjects from Léopold Robert's " Les Moissonneurs " on watch-cases.

Seals engraved by Jules Jacot for the Government of Neuchâtel.

JACQUEMART, NICOLAS (*French*). Sculptor of the second half of the nineteenth century, and author of several Portrait-medallions. *Vide* Chavignerie et Auvray, *op. cit.*, I, p. 812.

JACQUEMIN, AIMÉ (*French*) (..1699-1720). Mint-engraver at Lyons, 1703-1716. He was a son of Clair I. Jacquemin, and engraved various jetons for the Consulate between 1709 and 1711.

Bibliography. — Rondot, *Les graveurs de Monnaies à Lyon*, Mâcon, 1897. — Id., *Les Médailleurs et les Graveurs de monnaies*, Paris, 1904.

JACQUEMIN, BERTRAND (*French*) (..1696-1745). Mint-engraver at Lyons, 2. May 1708-December 1742. He is also the author of a number of jetons (about 40) of the Consulate, &c.

Bibliography. — N. Rondot et H. de La Tour, *Les Médailleurs et les Graveurs de monnaies, jetons et médailles en France*, Paris, 1904.

JACQUEMIN, CLAIR I (*French*) (..1663-†1713). Mint-engraver at Neufville, then " tailleur et graveur particulier héréditaire " of the Mint of Lyons, 25. July 1675—after 1709. He has also engraved a number of jetons, some of which are signed : **C. I. F.** The 4 Sol pieces of 1677 of Louis XIV., struck at the Mint of Neufville were the joint-work of Lochey de Grandchamp, Clair Jacquemin and Gilbert d'Armand l'Orfelin. In 1675, Jacquemin, who was born in 1638, succeeded Lagier at the Mint of Lyons and remained in office until 1709; he died in April 1713. Rondot mentions that about ninety jetons may be attributed to him, some of which are signed : **C. I. F.** One was struck to commemorate the Peace of Ryswick, 1697; others, the Consulate of 1696-1697, Louis Dugas, the Duke of Villeroy, Archbishop Camille de Neufville, &c.

Bibliography. — N. Rondot, *La Monnaie de Vimy ou de Neufville*. Rev. num., 1890, p. 443. — Id., *Les Graveurs de monnaies à Lyon du XIIIIe au XVIIIe siècle*, Mâcon, 1897. — N. Rondot et H. de La Tour, *op. cit.*

JACQUEMIN, CLAIR II (*French*) (..1714-1730). Mint-engraver at Lyons, where he was born, 18. December 1689, and worked as assistant of his uncle Bertrand Jacquemin. He resided at Grenoble from 1721-1725.

BIBLIOGRAPHY. — N. Rondot et H. de La Tour, *op. cit.*

JACQUEMIN, CLAIR III (*French*) (..1731-†1759). Mint-engraver at Lyons, at first under the direction of his father Bertrand Jacquemin, 1741-1742; appointed in 1746 " Graveur particulier ". He has also engraved a number of jetons.

BIBLIOGRAPHY. — N. Rondot et H. de La Tour, *op. cit.*

JACQUEMIN, CLAIR IV (*French*) (..1731-1767). Mint-engraver at Lyons, 1759-1760. He has also engraved about thirty consular jetons, between 1756 and 1764, and is the author of at least two medals ; the one a Prize Medal of the Academy of Lyons, after a drawing by Nonnotte, and signed : **JACQUEMIN S. C.** ; and the other a medal presented by the Consulate of Lyons to Soubriat, for life-saving, in 1766, signed : **C. I. F.**

BIBLIOGRAPHY. — N. Rondot et H. de La Tour, *op. cit.*

JACQUEMIN, PIERRE (*French*). Mint-engraver at Lyons, 1684-1690 ; son of Clair I. Jacquemin. He engraved jetons for the Consulate.

BIBLIOGRAPHY. — Rondot, *op. cit.*

JACQUEMOTTE, R. (*Germ.*). Mint-master at Cugnon, 1634.

JACQUES, JEAN (*French*). Mint-engraver at Saint-Pourçain, 1371-1388.

JACQUES, JEAN JACQUES CLAUDE (*French*). Mint-engraver at Rouen, 1760-1792. In 1815, an Engraver of that name executed a Pattern 5 Franc piece for the Coinage Competition of that year. *Vide* A. Barre, *Graveurs généraux et particuliers des Monnaies de France*, Ann. num., 1867, p. 163.

JACQUET, NICOLAS GABRIEL (*French*). Medallist of the first quarter of the seventeenth century (*circ.* 1601-1609). Mazerolle places the period of his activity between 1601 and 1626, and suggests that he may have been a relative of Jacquet *dit* Grenoble, Sculptor to Henry IV.

Jacquet is the author of some cast Portrait-medallions : Pomponne de Bellièvre, Chancellor of France, 1601 ; — Omer Talon, Advocate general to the Parliament of Paris, 1609 (both medallions signed : **N. G. I. F.** and **N. GAB. IACQ. F.**). A third medal, with bust

of Omer Talon on obv., and that of his consort, Suzanne Choart on ℞., is probably also by him and was executed in 1626.

Bibliography. — F. Mazerolle, *Les Médailleurs français du XVe siècle au milieu du XVIIe*, Paris, 1902. — N. Rondot et H. de La Tour, *op. cit.*

JACQUET, DE LYON (*French*) (..1377-1426). Engraver and Goldsmith; in 1387, he executed a seal of the Duke of Touraine, at Asti; and in the beginning of the fifteenth century, a round jewel with portrait, either of the King, or of another member of the Royal family.

Bibliography. — N. Rondot et H. de La Tour, *op. cit.*

JACQUIN, JEAN (*French*). Goldsmith of Troyes, and Engraver of jetons, *circa* 1580-† 1596-1600.

Bibliography. — N. Rondot et H. de La Tour, *op. cit.*

JAECKLE-SCHNEIDER, BARTH. (*Swiss.*). Contemporary Medallist and Seal-engraver, who in recent years has produced a number of commemorative and prize-medals. He resides at Zurich, but was born on December 11, 1850, at Schabenhausen (Baden). His father, who was a watchmaker, settled at Zurich in 1863. Jaeckle visited the schools, made an apprenticeship in a die-sinking establishment at Zurich, and afterwards worked at Cologne, Berlin and Breslau. In 1876, he started business on his own account at Zurich.

I have met with Jaeckle's signature on the following medals : 1880. Zurich " Krugerfest "; — 1881. Dog Show at Zurich; — Ignaz Heim, composer, of Zurich; — 1883. Swiss Federal Exhibition at Zurich (at least 14 varieties); — 1886. Christening medal of Ulrich Ziegler; — 1889. Vinedressers' Festival at Vevey; — 1890. Inauguration of Pestalozzi's Monument at Yverdon; — 1891. Sixth Centenary of the Helvetic Alliance; — Swiss Bakery Exhibition at Zurich; — Souvenir of the Frozen Lake of Zurich; — 1890. Federal Fête of the " Grütli Central " Society; — 1891. Seventh centenary of the Foundation of Berne; — 1894. Fisheries' Exhibition at Zurich; — Various Agricultural and other Prize-medals; — 1894. Cantonal Industrial Exhibition, &c.

Before 1883, Jaeckle was a partner in the die-sinking establishment of Oehler-Jaeckle.

This Engraver is perhaps more clever in cutting seals than medals. To him was entrusted the execution of the Zurich official seal and he has produced a great number of seals for private persons, armorial bearings, &c.

Bibliography. — *Bulletin & Revue suisses de numismatique*, 1882-1898. — *Information obtained from Herr F. O. Pestalozzi, Vice-President of the Zurich Art Society, and one of the Editors of the Dictionary of Swiss Artists.*

JAC.URB. perhaps **JACOBVS VRBINAS** or **VRBEVETANVS** (*Ital.*). Blanchet calls this Artist, *Jacob of Urbino* or *Orvieto*. He executed a Portrait-medal of Julia Orsini, wife of Baldassare Rangoni, 1554; obv. Bust to l. ℞. MORTALIBVS.AB.IMMORTALIBVS.ANTIPANDORA. 1554. —PANTAGATON. —IAC. VRB. Amidst scenery, urn with two handles on pedestal.

BIBLIOGRAPHY. — Armand, *Médailleurs italiens, etc.* — Blanchet, *Manuel de numismatique du moyen âge et moderne*, II.

JAEGER, ERICH (*Germ.*). Mint-master at Zerbst, 1722-1725. *Vide* Schlickeysen-Pallmann. p. 129.

JAEGER, JOBST (*Germ.*). Brother of Richard Jaeger, was employed at the Mint of Crossen, *circa* 1621.

JAEGER, JOHANN CASPAR (*Germ.*). Medallist of the second half of the eighteenth century. He was appointed Court-medallist by the Czarina Catherine II. in 1772, with a stipend of 1200 Roubles per annum. His usual signature is **I. G. I.**

Marshal Rumenzow, by J. C. Jaeger.

The following medals are by this Engraver : Commemorative medal of the Battle of Poltava ; — First Jubilee of the St. Petersburg Academy of Sciences, 1776 ; — Erection of Peter the Great's

statue, 1782; — Jeton on the same event; — 1773, Betrothal of the Grand Duke Paul; — 1776, Second Marriage of the Grand Duke with Marie Theodorowna; — 1774, Marshal Rumenzow (obv. *illustrated*); — Prize Medal for Agriculture, with bust of Catherine II.; — Ivan Betzkoy, † 1796; — Count Bestuschef-Riumin; — Foundling Hospital, Moscow.

BIBLIOGRAPHY. — J. Iversen, *Medaillen auf die Thaten Peter des Grossen*, St Petersburg, 1892. — *Thomsen Catalogue*. — Bolzenthal, *op. cit.*

JAEGER, REINHARD or **RICHARD** (*Germ.*). A native of Einbeck; Mint-master at Leipzig, before 1621; appointed joint Mint-master at Crossen with Basilius Bernhard in 1621; incarcerated on October 31., 1623, with Jamnitzer and other colleagues; released in 1624, but applied in vain for the wardenship of the Ratibor mint in 1625. Coins issued at Crossen 1622-1623 bear this Mint-master's distinctive mark : hunting-horn between stag's horns. This mark appears also on " Klippe " coins of Leipzig, 1622 (Groschen, 8 Groschen pieces, double and single " Engelthalers ").

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte*. — Erbstein, *Erörterungen auf dem Gebiete der sächsischen Münz-und Medaillen-Geschichte*, Dresden, 1888.

JAENBEHRT (*Brit.*). Archbishop of Canterbury, 766-790; he was the first to issue coins, which bear his name on the obv. and that of King Offa on ℞.

JÄGGLI, M. (*Swiss*). Editor of Medals commemorating the Swiss Federal Exhibition at Zurich, 1883; these were mostly struck at Mayer's works at Stuttgart. *Vide* **JAECKLE.**

JAHN, VALENTIN (*Pol.*). Mint-master and Contractor of the Mints of Posen and Fraustadt, 1592-1595; Bromberg, November 1594-July 1595. On the 9th of July 1592, Jahn took the oath as Mint-master at Posen, and on the 24th of October 1594, he installed Johannes Dittmar as administrator there (administrator seu provisor). In 1600 he again contracted to work the Mint of Fraustadt, which he did until 1603. His name occurs also as Jans, Johns, Jonas and Jonghe. From 1603 to 1613 he worked the Mint at Jägerndorf, and later still, in 1614, his privy mark occurs on currency issued at Neissen.

BIBLIOGRAPHY. — Kirmis, *Handbuch der Polnischen Münzkunde*, Posen, 1892. — Friedensburg, *Studien zur schlesischen Medaillenkunde*, Schlesiens Vorzeit in Bild und Schrift, Bd. VII, p. 60.

JAKOBI (*Germ.*). Mint-warden at Zweibrücken, 1759.

JALEY, FRANÇOIS (*French*). Mint-engraver at Grenoble, 1710-1736.

JALEY, LOUIS (*French*). Medallist, born at Charité-sur-Loire, near St. Etienne (Loire) in 1763 ; died at Paris in 1838. He was a pupil of Moitte and Dupré, and distinguished himself as an Engraver of medals of the Napoleonic series. His signature appears on the ℞ of the following; 1804, Consecration of Napoleon I., by Pope Pius VII. ; — 1805, Coronation of Napoleon I. as King of Italy, at Milan, 1805 (℞ The crown of Agilulphus, King of the Lombards); — 1805, Capitulation of Ulm and Memmingen ; — 1805, Battle of Austerlitz ; — 1806, Creation of the Order of the Legion of Honour (*illustrated*) ; — 1804, Distribution at Boulogne of Crosses of the Legion of Honour ; — 1806, Napoleon I. enters Berlin ; — 1806, The Imperial eagle crowned by Victory ; — 1808, Portrait of H. S. H. the Prince Arch-Chancellor of the Empire ; — 1810, Jetons of various societies ; — 1810, Portrait of Napoleon I. ; — 1811,

℞. of Medal on the Creation of the Order of the Legion of Honour, 1806, by Jaley.

Portrait-medal of Murat, King of the Two-Sicilies ; — 1812, Various Jetons of Societies ; — Portrait-medal of Rollin ; — Portrait-medal of Marshal Masséna, — 1819, King Louis XVIII. grants a Charter to France ; — Cambacérès ; Masonic Medal of the Orient of Paris to their grand Master (both obv. and ℞. by Jaley) ; — Masonic Jeton, 1806 (The Social Contract and St. Alexander of Scotland, united) ; — Cambacérès, Arch-Chancellor of the Empire, First Sovereign Grand Commander of French Masons, 1812 ; — The Order of H. D. M. introduced into France by Jean Matheus, Commemorative Jeton, 1806 ; — Medal of the Chamber of Master-workmen in masonry, 1810 ; &c.

Jaley's son, Nicolas, attained fame as a Sculptor.

Bibliography. — Chavignerie et Auvray, *Dictionnaire général des Artistes de l'École française*, Paris, 1882. — Larousse, *Grand Dictionnaire Universel*. — *Grande Encyclopédie*. — Edwards, *Napoleon Medals*. — Bolzenthal, *op. cit.* — Marvin, *The medals of the Masonic Fraternity*, Boston, 1880.

JAMAIN, ÉMILE THÉODORE (*French*). Contemporary Sculptor, Gem-engraver, and Medallist, born at Fumay (Ardennes); pupil of Vaudet and Hiolin. By him were exhibited some cameos and medals at the Salon, between 1888 and 1901 : 1888. Marie de Médicis, sard cameo; — Milo of Croton, sard cameo; — 1890. Faun, sard cameo; — 1891. L'accordée de Village, cameo; — Joan of Arc; — Marguerite; — Agrippa; — 1892. François Truphême, sard cameo; — Marie de Médicis; — Homer, sard cameo; — 1893. Henri Weisse; — 1898. Maurice Brévoire. — 1901. Portrait plaquette of H. Auguste Crouzet, cut in a sardonyx of two strata.

JAMES, C. (*Brit.*). A London Die-sinker and Medallist of the latter end of the eighteenth century. His signature, generally in full, appears on the following Tradesmen's Tokens; Cumberland Lake Token ½ᴰ;— James's Penny Tokens (2 var.; signed : **JAMES ENGRAVER**); — Bayly's ½ᴰ; — James' ½ᴰ, 1796 (2 var., *one illustrated*); —

James's Halfpenny Token, 1796.

Orchard's ½ᴰ, 1797 (2 var.); — Pidcock's Halfpennies, 1795 (4 var.); — Others, with representations of elephants, rhinoceroses, tigers, nylghaus, zebras, humped cows, kangaroos, monkeys, &c. (*Atkins*, nᵒˢ 302-340); — Sims' Halfpennies (2 var.); — Spence's Halfpennies (*Atk.*, nᵒˢ 511-535 with perhaps one or two exceptions); — Various Middlesex Halfpennies, with bust of Thelwall, and others; — Pidcock's Farthings (*Atk.*, nᵒˢ 764-773); — Spence's Farthings (types : Prisoner, Slave, Adam and Eve, Bull, Britannia, Cat, &c. — *Atk.*, nᵒˢ 781-816; some of these, which are unsigned, may be the work of Jacobs); — Newcastle Halfpennies (*Atk.*, nᵒˢ 3-24); — Dudley ½ᴰ, 1790 (*Atk.*, nᵒˢ 7-19); — Worcester ¼ᴰ, with bust of George III. and signature : **C. I.**; — Bedale Pennies (*Atk.*, nᵒˢ-11-14ᵃ ; some of these may have been engraved by Jacobs for Skidmore, the manufacturer); — Also, some Tokens described as *Not Local*; — Sawbridgeworth Penny, 1801; — Pidcock's Exhibition, London Halfpennies, 1800, 1801.

Pye gives further the following Tokens by James : Aylesbury

(Manuf. : Skidmore, Propr. F. Wheeler); — Bungay (Manuf. : Williams; Propr. : T. Miller), and some of those enumerated above.

Most of James's Tokens were manufactured by Lutwych of Birmingham.

Mr. H. A. Grueber in *English Personal Medals* (Num. Chron., 1891, pp. 96-97) describes two Tokens, representing, the first, Fox (War with France, 1794) and the second, Fox and Pitt (their rivalry satirized, 1795).

BIBLIOGRAPHY. — Atkins, *Tradesmen's Tokens, &c.* — Pye, *Provincial Copper Coins.* — W. J. Davis, *Nineteenth century Token Coinage*, 1904.

JAMIN, LOUIS (*Swiss*). Contemporary Sculptor and Medallist, residing at Geneva. His signature occurs on the following medals which have come under my notice : 1892, Inauguration of the New Central Post Office at Geneva; — 1896, Jean Etienne Dufour, National Councillor; — 1893, Louis Ruchonnet, Federal Councillor; — 1892, Federal Swiss Cycling Club; — 1894, Jubilee of the Federal Society of Mutual Help; — 1892, Rifle Meeting of 1893 at Geneva; — 1899, Badge for Free Masons, &c.

BIBLIOGRAPHY. — *Revue suisse de numismatique*, 1893-1904.

JAMNITZER, ALBRECHT (*Germ.*). Goldsmith and Die-sinker of the second half of the sixteenth century, who died about 1590. He and his brothers rank amongst the greatest artists of their time, and it is generally accepted that he did medal-work, although no medal in particular has been attributed to him with certainty.

JAMNITZER, CHRISTOPH (*Vide* **C. I.**). Goldsmith and Die-sinker of Nuremberg; born in 1563, died in 1618.

JAMNITZER, HANS (*Germ.*). Mint-engraver at Nuremberg, 1569-† 1603 (*Vide* Gebert, *op. cit.*).

JAMNITZER, HANS CHRISTOPH (*Germ.*). Mint-master at Nuremberg, 1626.

JAMNITZER, JAKOB (*Germ.*). An official at the Mint of Crossen, 1623; contracted to work the Imperial Mint of Glogau in 1626. A Dreier of that date bears his initials.

BIBLIOGRAPHY. — Friedensburg, *Studien zur schlesischen Medaillenkunde.*

JAMNITZER, MATHES (*Austr.*). Goldsmith of Vienna, who in 1564 was entrusted with the cutting of dies for a medal of the Emperor Ferdinand I.

BIBLIOGRAPHY. — Dr Friedrich Kenner, *Urkundliche Beiträge zur Geschichte der Münzen und Medaillen*, Numismatische Zeitschrift, 1903.

JAMNITZER, WENZEL (*Germ.*). Goldsmith, Line-engraver and

Medallist, born at Vienna in 1508; died at Nuremberg on the 15th of December, 1585. Nagler calls him " der grösste deutsche Goldschmied ", and adds : " Er brach vollständig mit der Gothik und schloss sich der italienischen Renaissance an, innerhalb welcher er, unter allen seinen Kunstgenossen, am originellsten und anmuthigsten sich zu bewegen weiss. "

" Wenzel Jamnitzer ", observes Bolzenthal ", who displayed a singular talent in drawing, modelling, enamelling, copper-engraving, in carving in wood and iron, in etching and casting, enjoyed such a famous reputation that Charles V., Ferdinand I., Maximilian II., and Rudolph II., made him their goldsmith. His portrait is found on many medals ".

Bergau in *Zeitschrift für Numismatik*, Bd. XVI, p. 131 sqq. (*Medaillen von Wenzel Jamnitzer*) ascribes to this artist three medals, and illustrates one of them, which is only a variety of type of the two others, representing on obv. the Birth of Christ and on R℞ Our Lord standing by the side of the cross. Dr Merzbacher however contends against this attribution in *Mittheilungen der Bayerischen Numismatischen Gesellschaft*, XVIII. Jahrgang, p. 66 (*Nachtrag zu Peter Flötner*) showing that a Joachimsthal medal, by the unidentified artist L. R. served as prototype of these medals but at the same time he points out that it is quite possible that a work by Jamnitzer may have served as original prototype of the representation of Christ standing.

Erman does not even mention Jamnitzer in his list of German Medallists, and of course Bolzenthal's attributions are not correct. As Bergau himself remarks, even nowadays, some of the fine medals executed by Valentin Maler, son-in-law of Wenzel Jamnitzer, are described as works by Jamnitzer, from an erroneous reading of the monogram **VM**.

W. Jamnitzer signed his works **W.** or **W. I.** His name also occurs as **W. GAMITZER.** We know, from the artist's friend Neudörffer, that he cast and cut seals in silver and iron; also that he was employed after 1542 as Die-cutter at the Nuremberg Mint, in succession to Formschneider, and remained in office until 1559.

Wenzel Jamnitzer was ordered in 1549 to cast some medals with portraits of Kings Ferdinand I. and Maximilian (II).

Durand gives a Portrait-medal of this artist.

Bibliography. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Doppelmayr, *Historische Nachricht von Nürnbergischen Mathematicis und Künstlern.* — Wills, *Nürnbergische Münzbelustigungen.* — Blanchet, *op. cit.* — Bergau, *loc. cit.* — Nagler, *Monogrammisten.* — R. Bergau, *Zur Kentniss der Nürnberger Goldschmiede des XVI. Jahrhunderts*, Kunst-Chronik, Jahrg. XI, nº 40.— Dr F. Kenner, *Urkundliche Beiträge zur Geschichte der Münzen u. Medaillen*, Num. Zeitschrift, 1903, p. 290. — *Mittheilungen der Bayerischen Numismatischen Gesellschaft*, Bd. VI & others. — Gebert-Nürnberg, *Geschichte der Münzstätte der Reichstadt Nürnberg*, 1891. — Durand, *op. cit.* — Rosenberg, *Der Goldschmiede Merkzeichen*, 1890.

Floraison.

Henri Brisson.

JAMPOLSKY, MICHEL (*Russ.*). Contemporary Medallist, born at Kiew; now residing at Paris; pupil of Daniel-Dupuis, Ponscarme and J. Rasumny. Since 1896, he has been an almost regular exhibitor at the annual Paris Salon, beginning with a plaquette representing Athena (18 mill.).

Amongst his best known works are : 1896. Portrait-medallions : M. & Mme Mas; — Joan of Arc; -- 1897. "Virgo Purissima"; — Russia; — Ma mère; — Léon B***; — Dr Magnan; — 1898. Mme B***; — Mme Z***; — Christ; — Athena; — Diana; —

République française.

Virgo; — St. Anthony of Padua; — 1899. M. Prenez; — M. X***; Virgin and Child; — Inspiration; and between 1900 and 1903; — Henri Brisson (*illustrated*); — M. Trarieux; — Christ evangelizing; — M. Diaz; — Virgin and Child; — Cock crowing; — Dr Aschkenazi; — "Floraison" (*illustrated*); — "La Femme au Nid"; — The French Republic (*illustrated*); — Water nymph, &c.

At the Salon of 1904, he exhibited the following Portrait-medals: Mlle Schloegel; — M. Mougeot, Minister of Agriculture; — Henri Brisson, President of the Chamber of Deputies; — Pierre Descharmes;

— Max Caron ; — H. H. Pius X. ; — and a silver Plaquette : L'Abri.

M. Jean de Foville in a recent article ("Gazette numismatique française", *La Gravure en médaille aux Salons de 1903*) observes : "Les plaquettes de M. Jampolsky et un petit bas-relief figurant une ronde de jeunes filles, drapées à l'antique, dénotent la volonté de créer des œuvres personnelles et harmonieuses. Que l'artiste perfectionne son savoir, qu'il traite le corps humain d'une touche plus légère, qu'il atteigne plus aisément à la grâce vivante, et il nous donnera des œuvres excellentes."

JAHN, KARL (*Finn.*). Contemporary Medallist, residing at Helsingfors (Finland), and Mint-engraver there. His signature occurs on a medal of the Finnish Exhibition, 1879. He cut the dies for the Finnish coinage of Nicholas II., *AV*. 20 and 10 Marks, *AR*. 2, 1 Marks, 50 Penniâ, Æ. Penni, from 1895.

JAN, MICHAEL (*Germ.*). Warden of the Imperial Mint at Breslau ; died in September 1646. His initials **MI** occur on coins of Ferdinand III., 1637-1648, 1650, '51 and '53, Jan's dies having been utilised some years after his death. A Ducat of 1649, in the Breslau Museum, shows the **MI** accompanied with Jan's privy mark, a swan, changed into **GH** and double lily, the initials and mark of Georg Hübner, Jan's successor at the Mint.

BIBLIOGRAPHY. — Friedensburg, *Studien zur schlesischen Medaillenkunde*, p. 60.

JANEBACH, HANS (*Germ.*). Goldsmith and Die-sinker of Nuremberg ; † *circa* 1540.

JANET (*French*). Painter of the middle years of the sixteenth century, whose miniature portrait of Queen Mary Stuart is supposed to have been used for her effigy on the Testoon of 1561. The dies for this coin and others of the same period were cut by John Achesoun, who was with the Scottish Queen in France during 1560-61.

BIBLIOGRAPHY. — Grueber, *Handbook of the Coins of Great Britain and Ireland*, 1899.

JANINALLI, ANTON VON (*Bohem.*). Mint-master at Prague, 1668-1688. His initial **I** occurs on currency of that period. *Vide* Fiala, *Donebauer Catalogue*.

JÄNISCH or **JÄNSCH, JOBST JACOB** (*Germ.*). Mint-master at Celle, 1687-1706 ; later at Osnabrück, 1720-1725. He issues bear the initials **I. I. I.** or **J. J. J.**

JANISCH, MARTIN (*Germ.*). Die-cutter at the Mint of Breslau, 1627.

JANNINI. *Vide* **GIULIANO GIANNINI.** Vol. II, p. 260.

JANS. *Vide* **VALENTIN JAHN** *suprâ.*

JANSSEN (*Dutch*). Contemporary Die-sinker of Breda, whose signature occurs on Agricultural Prize Medals of 1884 and 1886 of Breda and Eindhoven.

JANSZOON, HEINRIC (*Dutch*). Goldsmith of The Hague, who engraved in 1438, 1445 and 1449 several seals for Duke Philip the Good, and who was still working in 1451.

BIBLIOGRAPHY. — Pinchart, *Biographies des Graveurs belges*, Revue de la num. belge, 1858, p. 40.

JANT, JAKOB (*Germ.*). Goldsmith and Seal-engraver at Breslau, *circa* 1592.

JANUA, BATTISTA ELIA DE. *Vide* Vol. II, p. 13.

JANUARIO. *Vide* **MARIA ANTONIO DI GENNARO.** Vol. II, p. 240. The Imperial Mint at Vienna preserves the dies of the following medals by Gennaro : 1723, Coronation of Queen Elizabeth Christina at Prague, 1723 (2 var.); — Jeton of 1723, on the same event (3 var.); — Medal on the Peace of Vienna, 1725 (signed : **DE GEN.**); — Erection of the Monument on the High Market at Vienna, 1729; — Birth of Archduke Josef, 1741; — Hungarian Coronation of the Empress Maria Theresia, 1741; — Proclamation Medal of Maria Theresia in Upper-Austria at Linz, 1745.

Anton Maria Gennaro (*Januario*, after 1737 *de Gennaro*) held the appointment of Imperial "Gravier und Medailleur-Director". He was Chief-engraver at the Mint as well as Court-medallist, and died on the 1st of December, 1744.

BIBLIOGRAPHY. — *Katalog der Münzen-und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamtes*, Wien, 1902.

JANUS. *Vide* **VALENTIN JAHN** *suprâ.*

JANVIER, VICTOR (*French*). Contemporary Medallist residing at Paris, and Manufacturer of Reducing-machines, which he has brought to a very high degree of perfection. He is a very able and distinguished technician, and has also executed fine medallions and medals, some of which he cast in imitation of the early works of Renaissance (quattrocento) Medallists. In 1898, he exhibited at the Salon a medallion entitled "Esmeralda", and amongst his previous medallic works are : 1892. Medal of the Gas Works Exhibit at the Paris Universal Exhibition of 1889; — Commemorative medal of the Inauguration of the Danton Monument; — Joan of Arc (after Frémiet); — 1896. St. George medal; — St. Anthony of Padua (after Murillo); — 1899. Mlle E. Deraisme; — C. Baragnon; — Ratel; — Robart; — Dr Roussel; — Marthe B***, &c.

Lucien Janvier is his son.

JANVIER, LUCIEN JOSEPH RENÉ (*French*). Contemporary Medallist, residing in Paris, pupil of Falguière, Mercié and Denis Puech. At the Salon of 1901, this artist exhibited several medals and plaquettes : Mlle MartheB*** ; — Mlle Geneviève G*** (*illustrated*) ; — Mlle Camille L*** ; — Mme veuve J*** ; — M. G***, captain in the artillery ; — Mme veuve V*** ; — M. Camille B*** ; — M. Alfred D***, and in 1902 : M. Paul Brissac ; — M. J. Coquelet ; — M. René Paul Faure, &c.

Mlle Geneviève Granger.

JAROSCHIN, JULIUS FERDINAND, BARON VON (*Germ.*). In 1658 Queen Maria Ludovica of Poland entered into a contract with him for the administration of the Mint at Oppeln, which however did not come into force. The next year he endeavoured in vain to obtain the working of the Imperial Mint at Breslau.

BIBLIOGRAPHY. — Friedensburg, *Studien zur schlesischen Medaillenkunde.*

JARZE, JEHAN (*French*). Mint-master at Angers, 15. April 1402 to 9. April 1405 ; again in 1417.

JASTER, CHRISTIAN HEINRICH (*Germ.*). Mint-master at Neustrelitz, 1745-1749 ; then at Berlin, 1749-1763. His issues are usually signed **C. H. I.**

JASTER, GEORG FRIEDRICH (*Germ.*). Mint-master at Munich, 1753.

JASTER, J. L. (*Germ.*). Mint-master at Breuberg, 1675-1676.

JASTER, JOHANN JUSTUS (*Germ.*). Mint-master at Lübeck, 1727-1758. His initials **I. I. I.** or **J. J. J.** occur on his issues. He may have filled a similar office in Brunswick-Lüneburg, 1702, and Osnabrück, 1721. *Vide* Ammon, *op. cit.*, p. 155.

JASTER, JÜRGEN LIPPOLD (*Germ.*). Die-cutter at Hildesheim, 1678-1690.

JAUDIN (*French*). This signature occurs on a nine-sided jeton, dedicated to the Emulators of Hiram (O :. de Paris). *Vide* Marvin, *op. cit.*, p. 70, n° CLVII.

JAUNER, HEINRICH (*Austr.*). Contemporary Medallist, residing at Vienna. He is "K. K. Hof-Kammer-Graveur", but began his artistic career as a Painter, having studied under Waldmüller. His father was the founder of one of the foremost Die-sinking establishments in Vienna, at the head of which he now is. One of the finest Portrait-plaquettes by this artist is that of Gottfried von Preyer, the Nestor of Viennese church composers, ℞. DEI. GLORIAE. INGENIVM. MISSIS. VOVIT. HYMNIS. ET. CANTICIS (62 × 46 mill.). Another medal by him, that executed in honour of Chevalier J. W. Schorer, the Queen of Holland's commissioner in the province of Northern Holland, is reproduced in Dompierre de Chaufepié, *Médailles et Plaquettes modernes*, I, pl. XXXII, n° 148.

By H. Jauner are further : Commemorative medal of the Battle of Langensalza, 1866, with bust of King George V. of Hanover; Agricultural Prize Medals, 1866 (Austrian Provincial); — Portrait-plaquette of Franz Liszt (65 × 47 mill.); — Major General Baron Josef von Berres-Perez (cast; 65 × 47 mill.); — Cardinal Schönborn, 1889 (50 mill.); — Oval Prize Medal of the Viennese Agricultural Exhibition, 1880; — 25th Anniversary of the new Free Press, 1889; — 40th Birthday of Josef Hellmesberger, 1890; — Eduard von Bauernfeld, 1890; — Golden Wedding of Prince Colloredo-Mannsfeld, 1891; — Wilhelm Trinks, numismatist, 1891; — 70th Birthday of the Poet Josef Weyl, 1891; — Dr Leopold Rorschke; — Dr Johann Sw. Presl; — Prof. Carl Rokitansky, 1878; — Commemorative medal of the Military Ride Vienna-Berlin, 1892; — Jubilee of the Hungarian Agricultural Society, 1892; — 70th Birthday of Emmerich Ranzoni, 1893; — 25th Anniversary of the Trieste Stenographical Society, 1894; — Viennese Bird Show, 1894; — 25th Anniversary of the Austrian Touring-Club, 1894; — Golden Wedding of Johann and Adele Medin-

ger, 1895; — Josef Latzl, 1896; — David Valentin Junk, 1896; — Robert Scholtze, 1896; — Mathias Meissner, 1896; — Styrian Choral Society; — Fischau Society of Sports; — Millenary of the House of Segur-Caba, 1876; — L. Van Beethoven; — Raising of a voluntary Firemen Company by Herr Ed. Foest of Vienna, 1897; — 25th Anniversary of the Choral Society "M. G. V. Beethoven", 1899; — Jubilee of H. M. the Emperor Francis Joseph of Austria, 1898; — Franz Liszt, 1901; — Amstetten Jubilee Medal, 1898 (2 var.); — Marie, Queen of Hanover, 1898; [a specimen in gold of large size was sold at Christie, Manson & Woods, June 1904 (Duke of Cambridge's Sale) for £ 9.10.0]; — Julius von Piette-Rivage, 1902 (*Eine schöne Arbeit des Nestors der Wiener Graveure*); — Medal of Reward for Valour in the field, 1866; — Johann Strauss, 1884; — Karl Friedrich Zelter, 1901; — André Com. Langrand-Dumonceau, 1865; — The two brothers Presl, 1892; — Golden Wedding of Count Francis Ernest von Harrach, 1877; — Prince Windischgrätz, 1867; — Rifle Meeting at Troppau, 1893; — Dr Joseph Hyrtl (2 var.); — Dr Karl von Rokitansky, of Vienna; — Drs S. and K. B. Presl, of Prague; — Jubilee of the Joseph Heiser Factory at Kienberg-Gaming, 1888; — Opening of the Kaiser Franz Joseph Jubilee Exhibition at Vienna, 1898; — Jubilee Medal of Amstetten, 1898; — Court Medal for private servants of His Austrian Majesty; — Sixth centenary of Korneuburg, 1898; — Karl Adolf Bachofen Von Echt, 1891; — Johann Medinger, 1891; — The Hyrtl Orphanage at Mödling, 1891; — Nussdorf united to Vienna, 1890; — 75th Anniversary of Nussdorf Brewery, 1894, &c.

Some of the earlier medals mentioned here bear the signature **F.** or **J. JAUNER** and are no doubt the work of Heinrich Jauner's father.

BIBLIOGRAPHY. — *Moderne Medaille*, 1900. — *Mittheilungen des Klubs, &c.*

JAUSLIN, K. (*Swiss*). Designer of a medal, struck to commemorate the Basle Cantonal Rifle Meeting at Binningen, 1893, and struck by Homberg, of Berne.

JAVA, MARIE AMÉLIE DE (*French*). Contemporary Sculptor, born at Paris. In 1881, she exhibited various Portrait-medallions at the Salon. She is a pupil of M. Michel.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

JAVAILLAC, THOMAS DE (*French*). Mint-master at Bourges, 1420.

J. B. *Vide* **I. B.**

J. B. *Vide* **BOLTSCHHAUSER** (Vol. I, p. 100). These initials occur on a Thaler of Zurich, 1813. Boltschhauser evidently worked also for the Mint of Zurich.

𝔍 (*Germ.*). Signature of a Medallist who worked *circa* 1519. Although, according to Erman, only one medal bears this signature, several others exhibit similar treatment and workmanship; they are all uniface; portraits to l.; inscription deeply sunk and letters large; usually a rose at beginning of legend.

The medal signed 𝔍 portrays Alexander Swartz of Augsburg. (*illustrated*).

Portrait-medal of Alexander Swartz, by the Medallist 𝔍.

The other medals of similar style are undoubtedly by Hans Schwartz, under whom they will be mentioned.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884.

J. C. *Vide* **I. C.**

J. C. (*French*). Signature of a Modeller and Founder of the seventeenth century, who reproduced a number of cast medals and medallions, some of which bear portraits of celebrities of the fifteenth and sixteenth centuries. Amongst his works are : Large medallion of Louis XII.; — Medals of Francis I.; — Philip II. of Spain; — The Duke of Alba; — Louis de Bourbon, Prince of Condé († 1569); — Pedro Gonzales de Mendoza; — Méric de Vic, &c. These are all signed **J. C.** or **JG.**, and were probably executed between 1620 and 1640. There is a medal, dated 1567, with a portrait of a certain Plancheus, who is designated as Duke of Alba.

BIBLIOGRAPHY. — N. Rondot and H. de La Tour, *Les médailleurs et les graveurs de monnaies, jetons et médailles en France*, 1904.

J. C. *Vide* **J. COCHIN** Vol. I, p. 283.

J. C. M. *Vide* **JOHANN CHRISTOPH MÜLLER** *infrâ.*

J. C. R. *Vide* **JOSEPH CHARLES ROETTIER.** Medallist of the eigh teenth century, 1691-1779.

J. D. *Vide* **I. D.**

Ꝺ *Vide* **I. D.** and Vol. I, p. 318.

J. D. B. *Vide* **I. D. B.**

J. E. *Vide* **I. E.**

JEAN (*Belg.*). Mint-master at Brussels, second half of the thirteenth century. *Vide* Alphonse de Witte, *Histoire monétaire du Brabant*, &c.

JEAN I (*French*). Mint-engraver at Paris, *circ.* 1354.

JEAN II (*French*). Goldsmith and Mint-engraver at Paris, 1446-1447.

JEAN, AUGUSTE TOUSSAINT (*French*). Contemporary Sculptor, born at Roconval-Amenencourt (Seine-et-Oise); pupil of Dubray and Lebourg. In 1861 he exhibited at the Salon a Portrait-medallion of M.F.M***.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

JEANNERET, FRANÇOIS (*Swiss*). Engraver of metallic dials for watches first half of the nineteenth century. He resided at Chaux-de-Fonds where the *Rue du Balancier* was named after the big press

Medal of the " Société des Armes réunies ".

he used to have in that street. The medal of the " Société des Armes Réunies ", engraved on ℞. *7e Médaille. 1er Prix de 1826*, is by Jeanneret.

Klentschy, another Medal-engraver of Chaux-de-Fonds, was apprenticed to him. Olympe Humbert (*q. v.*) worked also for Jeanneret.

BIBLIOGRAPHY. — *Information kindly supplied by M. Arnold Robert, Prof Droz-Farny, Prof. W. Wavre, and M. A. Michaut.*

JEANNEST, LOUIS FRANÇOIS (*French*). Sculptor of the early part of the nineteenth century, but as late as 1850 he exhibited at the Salon several Portrait-medallions in bronze.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

יחיאל (**JECHIEL**) (*Germ.*). Mint-master at Würzburg, 1207.

JEHAN, SÉBASTIEN (*French*). Master of the Mint at Villeneuve-Saint-André-lès-Avignon, 1558.

JEHAN (*Belg.*). Mint-master at Bar, 1321. He was a goldsmith by trade.

JÉHAN DE PARIS. *Vide* **JEAN PERRÉAL** *infrâ*.

JEHANNET *Vide* **ZANETTO** *infrâ*. Bugatto Zanetto is called "Jehannet de Milan" in a French document, *temp.* Louis XI. This Medallist, Painter and Sculptor was working *circa* 1466-1476.

JEHANNET, GABRIEL (*French*). Mint-master at St. Pourçain, 1491.

JEHOTTE, CONSTANT (*Belg.*). Medallist of the nineteenth century, born at Liège on the 15th of January 1809; died on the 12th of April 1883. He studied drawing at the schools of his native city and learnt medal-engraving under his father Léonard Jéhotte. According to Picqué (*Médailles historiques de Belgique*), this artist executed 64 medals, ranging from 1847 to 1882.

By him are the following works : The Suspension Bridge of Seraing, 1844; — Modeste Grétry, 1845; — Sébastien La Ruelle, 1846; — Prize Medal for a Competition between School Masters of the Provinces, 1847; — John Cockerill, 1847; — Henri Joseph Orban, 1847; — Horticultural Medal of Verviers, 1845; — Cercle Méd.-chir. et pharmaceutique, Liège, 1844; — Russian Miniature Medal, 1847; — Pattern Five-Franc Piece for the Competition of 1847 (illustrated in *Revue de la num. belge*, 1850, p. 112); — Auguste Delfosse, 1859; — General Jardon; — François Joseph Gossec, 1734-1829; — Medal with bust of St Laurent, 1882 (remained unfinished).

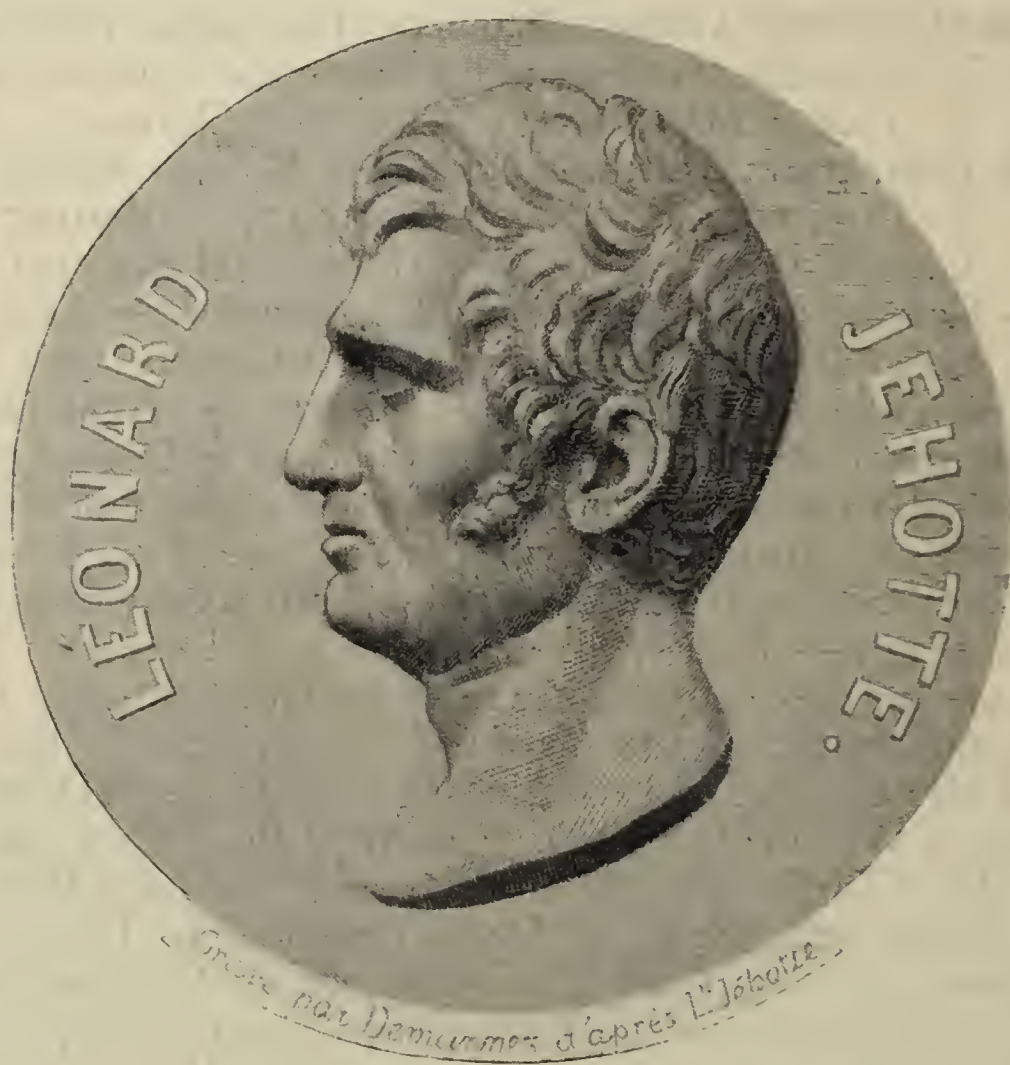
The Portrait-medals belong to the artist's "Galerie numisma-

tique ou collection de portraits en médailles des hommes les plus illustres du pays", &c.

Jehotte cut his dies direct in steel.

BIBLIOGRAPHY. — *Revue de la numismatique belge.* — *Private notes kindly communicated by M. Alph. de Witte.*

JÉHOTTE, LÉONARD (*Belg.*). Medallist, born on the 1st August 1772 at Herstal, died at Maestricht, 1st August 1851. He was first apprenticed to a watchmaker, but before long it became evident that nature had endowed him with uncommon gifts for the plastic arts and that his career was laid out in a different direction. In 1784 or thereabout the young man was admitted into the Medallist



Philippe Joseph Jacoby's workshop as a pupil. So rapid was his progress that already in 1789, when only seventeen years old, he was called upon to succeed his master as Engraver to the Chapter of the Cathedral of Liège. This office was confirmed to him on the death of Jacoby in 1792. That same year, Jéhotte was entrusted with the cutting of dies for the coinage of the *Sede Vacante.*

Léonard Jéhotte attained notoriety as a Line-engraver, Medallist, Gem-and Seal-engraver. In 1804 he was presented to Napoleon at Paris, and the Empress Joséphine, who was charmed

with his portrait of her consort, made him various promises to better his situation, which however were not fulfilled.

The following is a complete list of Jéhotte's works :

Gems. The French Cock, rock crystal, 1808; — The Lion of Waterloo, large topaz, presented to King William I. of Holland in 1828 and now in the Museum at The Hague; — Æsculapius, jasper; — Hygiaea, amethyst; — Portrait of King William I., carnelian; presented by the artist to the Queen of the Netherlands and now in The Hague Museum; — Portrait of King Leopold I., of Belgium, purchased by the Queen of the Belgians; — numerous official and private seals (between 3 and 400).

Wood-engravings. The Belgic Lion, 1833, after Eugène Verboeckhoven.

Copper-plate engravings. Napoleon Bonaparte, First Consul, 1793; — The chevalier Goffin and his son in the Beaujonc coal pit, 1812; — Portrait of Marshal de Loudon; — Florian; — J. J. le Franc de Pompignan, 1800; — Frederick II.; — Abbot Feller, 1809; — Full size portrait of Napoleon, 1827; — Portrait of Fréville; — General Desaix, 1805; — Hubert and Mathieu Goffin, 1812; — General Kleber; — General Charbonnier; — General Jardon; — Abbot Delille; — Bonaparte, First Consul, 1805; — La Tour d'Auvergne, 1805; — Saint-Lambert; — Virgo Dolorosa, 1810; and many others; — Notes of the Bank of Liège, 1835.

Coins & Medals. Ducat, Ecu and Escalin of the *Sede Vacante* of Liège, 1792; — Medical Society of Liège, 1808; — Jeton, with attributes of Sciences and Arts, 1818; — Free Society of Emulation of Liège, 1811; — Prize Medal of the City of Liège as a Reward for courage and devotedness, 1822; — Medal executed in 1822 for the Burgomasters &c., with arms of the Netherlands; — Jeton of the family of Méan, 1824; — Prize Medal for the Industrial Exhibition, with bust of William I.; — Decoration of the Urban Guard; — Medal of J. J. Charlier, dit la "Jambe de bois"; — Liège Prize Medal for Life Saving &c., 1834; — Medal presented to Louis Jamme, Burgomaster of Liège, 1834; — N. G. N. J. Anciaux, Surgeon, 1834; — Inauguration of the Bridge of La Boverie, 1837; — Erection of the Monument of the Méan family at Malines, 1837; — Medal for School Masters, 1835; — Cercle médico-chimique et pharmaceutique, 1844; — Construction of the Canal from Liège to Maestricht, 1846; — Creation of the Order of Leopold I., commemorative medal, 1846; — Building of the Railway from the Escaut to the Rhine; — Inauguration of Liège Railway Station, 1842; — Erasme Louis Surlet de Chokier, Regent of Belgium (the two last were never struck and only exist as artist's proofs); — 1830-1843, various commemorative medals of the Belgian Revolution (described in Guioth, *Histoire numismatique de la Révolution belge*), &c.

Three of Léonard Jéhotte's sons followed their father's vocation. Louis, born at Liège, 7th November 1804, Sculptor and Medallist; Constant, Medallist, born at Liège, 27th November 1805, and Charles, Line-engraver, born at Liège, 3. October 1806, who died quite young.

Léonard Jéhotte was corresponding Member of the Belgian Academy of Fine Arts.

Bibliography. — L. Alvin, *Notice sur Léonard Jéhotte*, Bruxelles, 1862. — Guioth, *Léonard Jéhotte*, Revue de la num. belge, 1853, p. 404. — Ibid , *Histoire numismatique de la Révolution belge*. — *Recueil encyclopédique belge*. — Félix van Hulst, *Léonard Jéhotte*, Revue de la num. belge, 1851. — Pinchart, *Histoire de la gravure des médailles*, 1870. — *Notes kindly communicated by M. Alvin, Keeper of the Belgian Coin and Medal Cabinet*. — *Biographie nationale de Belgique*, 1887.

JÉHOTTE, LOUIS (*Belg.*). Brother of Constant Jéhotte. Contemporary Sculptor of note. His signature occurs on a Portrait-medal of Jean Baptiste Lauwens, 1855, which is described as of remarkable execution.

Bibliography. — *Revue de la Numismatique belge*, 1855, p. 311.

JENSON, NICOLAS (*French*). Mint-master and engraver at Tours in 1458. In 1470 he settled at Venice as Engraver, Founder and Printer, and died in 1480. He was born as Sommevoire (Haute-Marne).

Bibliography. — Durand, *op. cit.*, — Rondot and H. de La Tour, *op. cit.*

JERBEAULT, J. (*French*). Die-sinker of the latter portion of the eighteenth century; he was a native of Bordeaux and engraved a pattern coin (1791) which was struck by means of a machine invented by him : Obv. LA NATION | LA LOI | LE ROI within oak-wreath ℞. Inscription in seven lines under Cap of Liberty : J. JERBEAULT. | INVENTEUR D'UNE | MACHINE QUI | ACCÉLÈRE EXTRA- | ORDINAIREMENT | LE MONNOYAGE | DES ESPÈCES; beneath, three lozenges. Hennin, *Histoire numismatique de la Révolution française*, p. 231, states that he has been unable to find any particulars of this machine, and M. Evrard de Fayolle of Bordeaux has not been more successful in his research. Jerbeault was paid the sum of six thousand Livres as a reward for his invention. There are varieties of Jerbeault's Pattern Piece.

JEREMIAS. *Vide* **GEREMIA** Vol. II, p. 246.

JERICH, PETER VON (*Germ.*). Mint-warden at Forchtenberg, 1621, and Neuenstein, 1622-1623.

JES (*Bohem.*). Mint-engraver at Kuttenberg, 1483.

JESKO (*Bohem.*). Mint-master at Prague, 1330 (*Meister der Gold-Münze*).

JESSENSKY, ISAIAS VON JESSEN (*Germ.*). Born at Breslau, he undertook in 1614 to work the Mint of Troppau, in conjunction with Stenzel Aichhäuser; two years later he contracted for the Mint of Vienna, was imprisoned in 1619 for dishonesty, acquitted the next year, and appointed Mint-master at Vienna, on the 5th of March 1639, a post which he retained until 1643. Jessensky's distinctive mark occurs on Groschen and Thalers of 1618; Thalers Half, and Quarter Thalers, and Ducats of 1619; also Half Thalers of 1641.

His brother **STEPHAN JESSENSKY** worked the Mint at Oels from 1619 to 1621.

Medals exist of Isaias Jessensky.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten zu J. Newald's Publicationen über oesterreichische Münzprägungen.* — Friedensburg, *Studien zur schlesischen Medaillenkunde*, Schlesiens Vorzeit in Bild und Schrift, VII.

JETOT, ERNEST CHARLES (*French*). Contemporary Sculptor, born at Paris. At the Salon of 1872, he exhibited a bronze Portrait-medallion of C. Pelletan, and the artist has executed various similar Portrait-medallions of private persons.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

JETZEL, IGNATZ (*Austr.*). Die-cutter at the Vienna Mint, 1763-1781; from 1756 to 1760 he had been Assistant-engraver (*Graveur-Kunst-Scholar*). He engraved in 1763 the dies for a Transylvanian coinage of copper Gröschel, signed : **I. I. F.**, and struck at the Mint of Carlsburg. I do not think that the Engraver's initials appear on the Viennese coins executed by him.

BIBLIOGRAPHY. — *Katalog der Münzen-und Medaillen-Stempel-Sammlung des K K. Hauptmünzamtes in Wien*, 1902.

JETZL, JOHANN ANDREAS (*Austr.*). Mint-engraver at Salzburg, 1715-1726.

JEUFFROY (*French*). Goldsmith and Mint-engraver at Paris, *circ.* 1428.

JEUFFROY, ROMAIN VINCENT (*French*). Medallist and Gem-engraver, born at Rouen, 16 July 1749, died at Bas-Prunay near Marly on 2. August 1826. He filled the post of Director of the Paris Mint, was a Member of the Institute and a Knight of the Legion of honour.

The first gem engraved by Jeuffroy is a very remarkable copy of a Head of Medusa, in amethyst (*illustrated*), executed in 1777, after

the well-known Renaissance intaglio, with the fictitious signature of Solon.

Jeuffroy, like his contemporaries, engraved a large number of subjects after the antique; the Paris Cabinet des Médailles preserves

Head of Medusa.

three of these : Athlete drinking from a cup (signed : **JEUFFROY-1777**) ; — Genius of Bacchus in chariot driven by a he-goat and a lion (intaglio in carnelian, 1779); — Bust of Bacchante (cameo on a sardonyx of two strata). He also executed Portrait-camei and intagli : Unknown Young Lady (signed **JEUFFROY. F. 1788**) ; — Louis (XVII), the Dauphin (signed **JEUFFROY SCVLPSIT. I. IAN. 1788**) ; — Bonaparte, First Consul (cameo on sardonyx of two strata, signed **JEUFFROY, 1801** ; (*illustrated*) ; — Charles de Wailly, architect (intaglio, 1807) ; — Fourcroy, the chemist (cameo and intaglio); — Laure de Bonnevil, 1787, cameo; — Maria Cosway, English painter, cameo; — Hancarville, 1787, cameo; — Prince Lubomirski, cameo, &c.

Portrait-cameo of Bonaparte.

Chavignerie et Auvray mention that Jeuffroy exhibited gems at the Paris Salon, between 1804 and 1819, and adduce the following as some of the most noteworthy : Head of Jupiter ; — Cupid travelling on his Quiver, carnelian; — Head of Regulus ; — The three

Consuls of the French Republic; — Mme d'Epréménil as Minerva; — Mme Regnault de Saint-Jean d'Angély; — Mrs Cosway; — Darcanville (?); — Angel in adoration; — Louis XVI.; — Marie-Antoinette; — A Lion (cameo).

"Jeuffroy", remarks, M. Babelon "fut le meilleur graveur sur gemmes de son temps et dans le genre néo-grec à la mode, il l'emportait sur les Simon, ce qui explique et justifie le succès dont il jouit. Néanmoins s'il ne manquait pas de talent, l'originalité lui faisait défaut. Les quelques sujets que nous connaissons de lui, qui sont gravés d'après l'antique, montrent que s'il eût persévéré dans cette voie et copié les chefs-d'œuvre de l'antiquité et de la Renaissance italienne, il eût pu rivaliser avec Girometti, Cerbara et les deux frères Jean et Louis Pichler" (*Histoire de la gravure sur Gemmes en France*, p. 221).

Jeuffroy obtained in 1804 a Grand Prix of the second class as a reward for his exhibit in that year, and with Dumarest and Galle was one of the successful competitors.

As a Medallist, this artist produced a number of works: 1796, Battle of Montenotte (℞.); — 1802, The three Consuls. ℞. Peace of Amiens; — 1803, Conquest of Hanover and Rupture of the Treaty of Amiens; — The Venus de' Medici (*illustrated*); — 1804,

The Venus de' Medici.

Public Instruction reorganized; — The Camp of Boulogne (obv.); — Ticket of the Members of the Legislative Body; — Coronation at Paris (℞); — Coronation festivities (℞.); — Standards presented to the Army (℞.); — Napoleon's threatened invasion of England, obv. Laur. head to r.; signed: JEUFFROY FECIT DENON DIREXIT. ℞ DESCENTE EN ANGLETERRE. Heroic male figure overturning a Titon-like monster; in exergue: FRAPPEE A LONDRES EN 1804; — 1805, Capitulation of Spandau, Stettin, Magdeburg and Custrin (℞.); — Blockade of the British Isles (℞. only; legend: TOTO DIVISOS ORBE BRI-

TANNOS); — 1812, Battle of the Moskowa; — 1816, Accession of King Louis XVIII., &c. By him him are also : Head of Jupiter ; — Portrait of Fourcroy, State Councillor; — Medal of the Legislative Body; — Seal of the Order of the Legion of Honour ; — Bonaparte armed for Peace ; — Death of Louis XVII ; — The Twentieth of March ; — Petrarch ; — Saint-Vincent de Paule ; — Hospice de la Maternité, Paris ; — Hospice des Orphelins, Paris ; — Medal of the Academy of Ghent, &c.

In An XI, Jeuffroy participated in the competition for the new Coinage of the French Republic, under the Premier Consulship of Bonaparte (Pattern 5 Franc Piece, *illustrated*).

Pattern 5 Francs, by Jeuffroy.

The younger Tiolier was one of Jeuffroy's pupils.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Babelon, *Histoire de la Gravure sur Gemmes en France*, Paris, 1902. — Chavignerie et Auvray, *op. cit.* — Hennin, *Histoire numismatique de la Révolution française*, Paris, 1826. — H. Denise, *Le Concours de l'an XI*, Gazette numismatique française, 1902, p. 419. — Weber, *English Medals by foreign Artists*, London, 1894. — Millingen, *Medallic History of Napoleon*, London, 1819. — N. Rondot & H. de La Tour, *op. cit.* — Raspe, *Tassie Gems*, 1791.

J. F. *Vide* **I. F.**

J. G. *Vide* **I. G.**

J. H. *Vide* **I. H.**

J. G. These initials occur on a Portrait-medal of the theologian John Ronge, 1845.

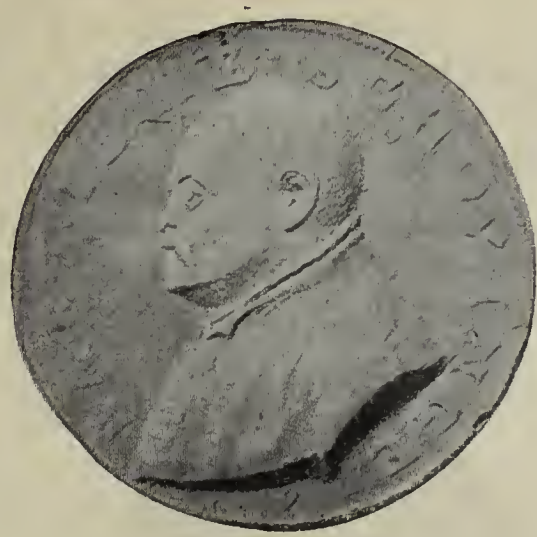
J. L. *Vide* **I. L.**

J. L. (*French*). Signature on obv. of medal commemorating the Recovery of Louis XIV., 1686.

J. M. *Vide* **I. M.**

J. M. (*Swiss*). Signature of a Medallist of the second half of the sixteenth century. These initials occur on a Portrait-medal of

Barttlme Schowinger, dated 1561. According to Haller, this engraver lived at St. Gall. Erman remarks that the medal in question



Medal of Barttlme Schowinger.

has a curious flat and broad lettering and that it does not exactly belong to the masterpieces. *Vide* **I. M.**

J. N. *Vide* **I. N.**

J. O. *Vide* **I. O.**

JO. BA. BO. *Vide* **IO. BA. BO.**

JO. F. CAR. *Vide* **IO. F. CAR.**

JO. F. *Vide* **IO. F.**

J. OS. (*Ital.*). Signature of a Medallist of the sixteenth century, who executed a Portrait-medal of Giovanni Battista Pisani. ℞. IN OPEM ME COPIA. FECIT.—I. OS. Tree.

Bibliography. — Supino, *Il Medagliero Mediceo*, Firenze, 1899.

JOBERT, PAUL (*French*) (.. 1696-1719). Mint-engraver at Montpellier.

JOBIN, ANATOLE (*Swiss*). Goldsmith and Silversmith, Numismatist, &c., residing at Neuchâtel. He edited a fine medallion commemorating the 50th Anniversary of Neuchâtel's entry into the Swiss Confederation, 1848-1898; also a Silver-wedding medal of M. Russ-Suchard, Proprietor of Suchard's Chocolate Works at Serrières (Neuchâtel), 1893, and other Prize Medals.

JOCEE (*Brit.*). Goldsmith, Keeper of the Dies and Master of the London Mint in 1276.

Bibliography. — W. Chaffers, *Gilda Aurifabrorum*, 1883.

JODIN. *Vide* **SAMUEL JUDIN**.

JOERGENSEN, C. (*Dan.*). Die-sinker, whose signature occurs on a medal of the Orthopaedic Institution, Copenhagen, 1834.

JOFFRILLET, LOUIS (*French.*). Mint-master at Nancy, 1. January 1554 to 31. December 1555. Under him were issued : Testons, 3 Gros, 2 Sols, Sols or Carolus, Petits Blancs or 6 Deniers, Lyars of 3 Deniers, Pieces of 2 Deniers, Petits Deniers, Mailles or ½ Deniers; Florins, Half Florins, Tallars and Écus pistolets.

BIBLIOGRAPHY. — Lepage, *op. cit.*

JOHANN (*Bohem.*). Goldsmith and Mint-engraver at Kuttenberg, † 1557.

JOHANN, of Kestenholz, near Strassburg (*Germ.*). Mint-master at Miltenberg, 1362.

JOHANN VON COELN (*Germ.*). Mint-master at Münden, appointed in 1567.

JOHANNEAUX, GERVAIS (*French*). Mint-master at La Rochelle, 1490-1495 ; distinctive mark, a crescent.

JOHANNEAUX, JEHAN (*French*). Mint-master at La Rochelle, 1508.

JOHANNS (*Germ.*). Mint-master at Heidelberg, 1360.

JOHL, MICHAEL (*Germ.*). Gem-engraver at Breslau, *circa* 1700.

JOHN, LODOWIC, or **LODEWICK**, or **LOWYS** (*Brit.*). Mint-master at London and Calais, under Henry IV. (year 14) and Henry V. (years 1 and 2, also 5 to 7). His name should perhaps read **JOHN LOWYS**, *q. v.*

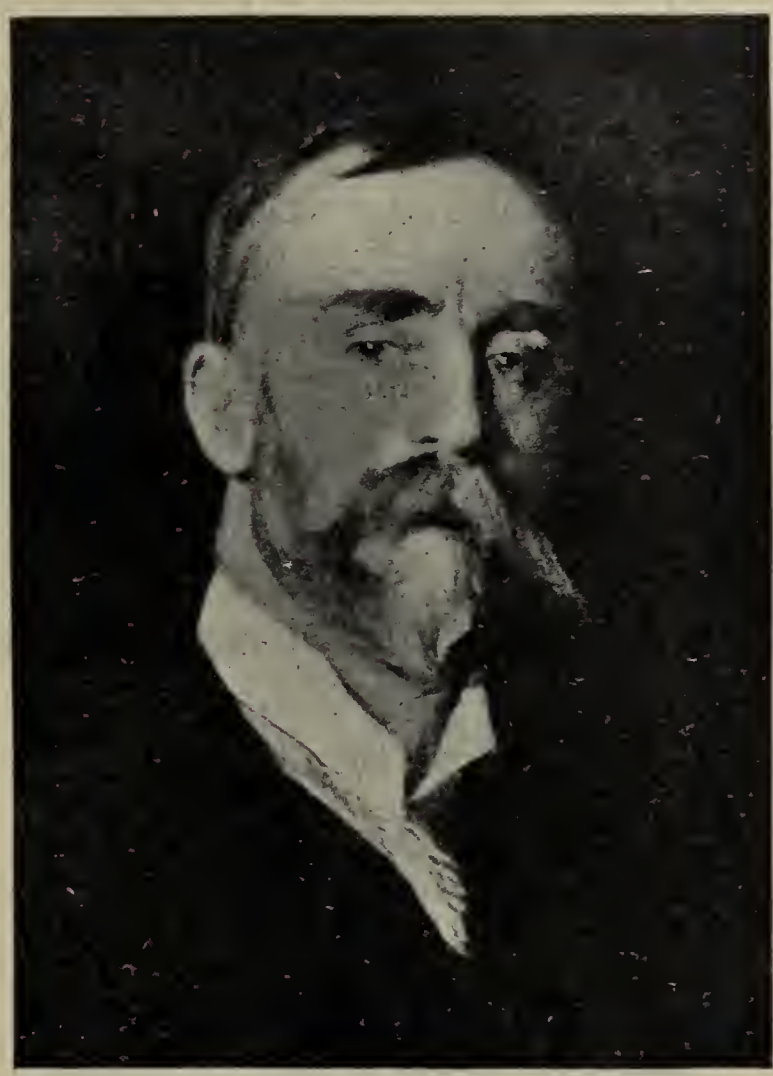
BIBLIOGRAPHY.—Ruding, *Annals of the Coinage of Great Britain and Ireland*, 1840.

JOHN, PETER (*Germ.*). Imperial Mint-inspector at Glogau, 1624.

JOHN, SIMON (*Germ.*). Mint-engraver at Breslau, 1627, 1636.

JOHN, WILLIAM GOSCOMBE (*Brit.*). Contemporary Sculptor and Medallist, born at Cardiff; Associate of the Royal Academy. "The son of the sculptural carver to the late Marquess of Bute, Mr. John early followed his father's craft", says Mr. Spielmann. "In 1882 he left Cardiff for London, obtained employment with Farmer and Brindley's, and attended Mr. Frith's class at Lambeth. In 1884 he entered the Royal Academy Schools, but, after a successful career, he failed to secure the gold medal with his group "An Act of Mercy". Mr. John became assistant to C.B. Birch A.R.A., then visited Italy and Greece, as advised by

Lord Leighton, and, two years after his first failure, he tried for the gold medal again with a group on the subjeet of " Parting ".



This time he won it; and Sir L. Alma-Tadema commissioned him to complete the model ".

Portrait-medal of Alfred William Hughes, 1900.

"Mr. John's portraiture is faithful and characteristic. In the design of his draperies only does the artist sometimes appear open to criticism, occasionally, but not often, as if there were need of a

Medal of the National Eisteddfodd Association.

few straight lines and plain surfaces. In such a case the face and hands are liable to suffer. But the details are all beautifully carried

out. Indeed, more than strength, delicacy is the quality of Mr. John's sculpture which strikes the spectator".

Mr. John has exhibited at various times medallic works at the Royal Academy, since 1898. I have made a note of the following : 1899. Portrait of a Lady, relief in copper gilt; — Portrait of a Gentleman, relief in copper; — Medal of the National Eisteddfodd Association (*illustrated*); — 1903. Medal of Lywelyn ap Gruffyd; — Portrait-medal of Alfred William Hughes, 1900 (*illustrated*);— Salon of 1904, A frame of medals &c.

The medal of Lywelyn ap Gruffyd commemorates the last native Prince of Wales. The reverse shows the crest of Snowdon (Lywelyn was Lord of Snowdonia) with a spray of mountain-ash and a singing nightingale, to symbolise " The Land of Mountain and Song ". The lines on the obverse are from a thirteenth century eulogistic poem to the Prince.

Bibliography. — Spielmann, *British Sculpture and Sculptors of to-day*, London, 1902. — *Royal Academy Catalogues*, 1898-1903.

JOHNSON (*Brit.*). Die-sinker of the eighteenth century, mentioned by Evelyn, who however does not record any medals by this Engraver.

JOHNSON, STEFANO (*Ital.*). Die-sinking establishment at Milan, founded in 1868 by Stefano Johnson, father of the actual proprietor, Commendatore Federigo Johnson, who since 1880, has the complete direction of the Works, and who gave the firm its present importance and extension.

Furnished with up-to-date machinery, a reducing-machine of the latest type and a chemical laboratory for the colouring of metals, the Johnson works are able to cope with the keenest competition inland and abroad. Not a small factor in the development of the establishment is due to Comm. Johnson's securing the services of a talented and experienced artist, his Chief-engraver and Modeller, Signor Angelo Cappuccio; but the signatures of other artists, such as Egidio Boninsegna, Pogliaghi, Amsler, Levi, &c. occur on medals issued by that firm.

At the *Esposizione d'Arte moderna* a few years ago, Comm. Fed. Johnson obtained from the Italian Minister of Commerce and Industries a gold medal for his exhibits of cast medals and plaquettes in silver and bronze.

The excellence of the work carried on at the Johnson establishment is proved beyond doubt by the fine productions issued there within recent years : Christopher Columbus (of unusual large size) ; — Milanese Exhibition of Decorative Arts applied to Industries ; — Visit of the German Emperor to Rome, 1888 ; — Centenary of the " Reggimento Nizza Cavalleria " ; — H. H. Leo XIII. ; — Expedition

of the Duke of the Abruzzi to the North Pole ; — Portrait-medals of Porro ; — Bottini ; — Ceriani ; — Bardelli ; — Bertarelli ; — Stefano Johnson, &c. ; — Plaquettes of the Turin Medical Congress (*illustrated*), the Volta Society, the Geographical Congress at Milan ; — Athenaeum of Brescia ; — Columbus Fourth Centenary of the Discovery of America, 1892 (modelled by a Danish artist) ; — Agricultural and Industrial Exhibition at Faido, 1893 ; — Italian Presentation Medal of the Swiss Federal Rifle Meeting at Frauenfeld, 1890 ; — Swiss Federal Rifle Meeting at Lugano, 1883 ; — Vittorio Amadeo II., 1890 ; — Mgr. Molo, 1895 ; — Giuseppe Verdi ; — Garibaldi ; — Rossini ; — Gaetano Donizetti ; — Dominico Mustafa ; — Ambrogio

Plaquette of the Physiological Congress at Turin.

Binda ; — Rifle Meeting at Rome, 1890 ; — Swiss Federal Athletic Competition at Schaffhausen, 1897 ; — Dante ; — Petrarca ; — Alessandro Volta ; — XI. International Medical Congress at Rome, 1894 (in Boston Coll^{n}) ; — Foundling Hospital at Milan — 25th Anniversary of a Mutual Society at Lugano, 1896 (after Chiattone) ; — 11th Cantonal Meeting for Athletic Sports, 1896 ; — Rifle Meeting at Ponto Valentino (Tessin), 1900 (after Cassina) ; — Rifle Meeting at Ponte-Brolla, 1900 ; — Rifle Meeting of the District of Chiasso, 1902 ; — Vincenzo Gioberti, 1901 ; — Luigi Vittorio Bertarelli, 1896 ; — Rifle Meeting at Locarno, 1900 ; — Centenary of the Independence of canton Ticino, 1898 ; — Canton-

al Rifle Meeting at Bellinzona, 1901; — XI. Cantonal Fête for Athletic Sports at Locarno, 1896; — Societa corale mutua Vincenzo Bellini, 1890; — Medal of the Royal Rowing Club with Portrait of the Duke of the Abruzzi (modelled by A. Cappuccio); — Memorial of Leo XIII.; — Accession of Pius X. (several medals, of fine design and workmanship); — Swiss federal Fête for Athletic Sports at Lugano, 1894; — Visit of President Loubet to Rome, 1904; — Giuseppe Verdi (several types); — Medals issued in honour of H. R. H. Prince Luigi Amedeo of Savoy, Duke of the Abruzzi: (*a.*) Canottieri del Po; — (*b.*) Medaglia dei Veneti; — (*c.*) Italian Alpine Club; — (*d.*) Medal of the city of Livorno; — (*e.*) Medal of the city of Viareggio; — Others, of Dr Giovanni Canna; — Don Adalberto Catina; — Birth of Umberto, Prince of Piedmont, 1904; — Commendatore Alfonso Mandelli, 1904, &c.

At the Historical Congress at Rome, April 1903, the members of the Numismatic Division were shown some Plates of medals issued at the Johnson Establishment.

Bibliography. — *Rivista italiana di Numismatica.* — *Information kindly supplied by Prof. Dr Serafino Ricci, Assistant-keeper of Coins at the Brera Museum, Milano.*

JOHNSTON, W. (*Amer.*). Contemporary Die-sinker of Cincinnati, whose signature appears on various Masonic jetons, described by Marvin, *Masonic Medals*, p. 271.

JOINDY, FRANÇOIS JOSEPH (*French.*). Contemporary Sculptor and Medallist, born at Paris; pupil of Sevin and Moreau. M. Roger Marx illustrates three of his medalets in *Médailleurs français contemporains.* They represent heads of a Girl, young Woman, and Chariot of Time. In 1898, he exhibited at the Salon: Joan of Arc; — Idyll, &c.

JOKISCHMANN, DANIEL (*Germ.*). Mint-contractor at Jägerndorf. His initials occur on coins struck there in 1569, 1581 and 1591.

Bibliography. — Friedensburg, *Studien, &c.*

JOLLIVET, ISAAC (*French.*). Mint-engraver at Limoges, after 1619.

JOLLIVET, JACQUES (*French.*). Mint-engraver at Limoges, 1596-1619. He was succeeded by his son Isaac. The name occurs also as **JOLYVET.**

JONAS (*Swiss*). Mint-master for Canton Uri, 1636.

JONES, CHARLES (*Brit.*). A Birmingham Silversmith of the beginning of the nineteenth century, who issued a series of Love-tokens (described in W. J. Davis, *The Token Coinage of Warwick-*

shire, p. 78, n°s 922-927). He also edited a medal, representing the Birmingham " Pantechnetheca " which is signed : **FAULKNER F.** It is possible that Jones employed Faulkner to cut the dies of the Love-tokens, which form a charming set and are well executed.

JONES, JOHN (*Brit.*). Medallist of the nineteenth century, who died at Dublin, *circa* 1880. " He would deserve slight notice except for his continuing to strike medals from Mossop's designs and dies after the death of that artist. He is reported to have come from Liverpool, and commenced his career by pulling the rope for Mossop's Coining press. At one period of his life he went to America and made some money. Strange stories are told of the mode in which he dissipated his earnings ".

The following medals are signed : **JONES F.** : Queen Victoria ; — Daniel O' Connell, 1829 ; — Another, dated 1847 ; — Another, without date ; — Orange Medal (4 var.) ; — Irish Constabulary Medal ; presented in silver to officers and men, who distinguished themselves during the Fenian disturbances in 1868, by the Lord Lieutenant ; — Royal Agricultural Society of Ireland, 1841 ; — Premium medal of the North-East Society of Ireland, 1826 ; — Farming Society, Tipperary Union, 1856 ; — Temperance Medal (2 var.) ; — School Medal (3 var.) ; — Irish Missionary school Ballinasloe ; — Academic Institute, &c.

Bibliography. — W. Frazer, *On the Medallists of Ireland and their work*, Journal of the Royal Historical and Archaeological Association of Ireland, 1889, p. 322.

JONES, J. L. (*Canad.*). Contemporary Die-sinker residing at Toronto. He is the author of a medal of R. H. J. Robson, Premier of British Columbia.

JONGHELINCK, GASPAR (*Belg.*). Son of Jacques Jonghelinck ; Mintwarden at Antwerp, 1601.

JONGHELINCK, JACQUES (*Belg.*). Medallist, Seal-engraver, Sculptor and Caster of bronze statues, born at Antwerp, 21. October 1530, died there, 31. May 1606. As early as 1556, he was entrusted with the cutting of seals for various chanceries of Philip II.'s government and, in 1559, he executed the monument erected at Bruges to the memory of Charles the Bold, Duke of Burgundy. He is also the author of a colossal statue of the Duke of Alva in the centre of Antwerp citadel, which was destroyed some years later by the infuriated mob. Jonghelinck owned the title of Sculptor, Metal-founder and Seal-engraver to the King, an appointment which he preserved under the Archdukes Albert and Isabella.

By this artist are the following medals : 1555. Charles V. and Philip II., signed on ℞. IONGELI. F. (Van Mieris t. III, p. 408.) No specimen has been met with. This medal was executed at Antwerp by Jacques Jonghelinck. It was issued when Charles V. resigned his dominions to his son Philip, who assumed the title of King of Spain, 24 March 1555-6, the day on which he was solemnly proclaimed at Valladolid ; — 1557. Another, with similar obv. and different portrait of Philip II., and same signature (several varieties, *Vide Medallic Illustrations*, I, p. 82, n°s 42-45) ; — Another, with a third portrait of Philip II., bust to l. ; legend : PHILIPPVS.HISPANIAR.ET.NOVI ORBIS OCCIDVI.REX

Medal on the Siege of St. Quentin, 1557.

(Van Loon, t. I, p. 8) ; — 1557. Siege of St. Quentin, obv. Bust of Philip. II. ; on truncation : IONGELI F. ℞. Medallion with full face bust of St. Quentin ; across the field, a long inscription, ANNO M.D.LVII QVARTO ID &c. (Van Mieris III, 408 ; *Med. Illust.*, I, p. 83, n° 47 ; there is a variety in the Brit. Mus Collection, *illustrated*) ; — Another, on the same event, with similar bust of Philip II., but inscription on ℞. in German ; — Philip II. and Margaret of Parma, obv. as ℞. of last ; ℞. MARGARETA.AB. AVSTRIA.D.P.ET P.GERM.INFER.G. (Van Loon, t. I, p. 38) ; — Philip II. and the Duke of Alva, obv. PHILIPVS.II.HISPAN. ET NOVI ORBIS OCCIDVI REX. ℞. FERDIN·TOLET·ALBAE. DVX.BELG PRAEF 1567, large silver Medallion, signed on both sides with the artist's monogram ℊ ; — Margaret of Austria, natural daughter of Charles V., obv. MARGARETA.DE.AVSTRIA. D.P.ET.P.GERMANIÆ.INFERIORIS.GVB. Bust to r. ; on truncation ; ÆT.45.℞. FAVENTE.DEO. Female figure, holding sword, palm and olive-sprigs, stands on rock amidst stormy sea ; dated 1567 [attributed to Jonghelinck by Dr Solone Ambrosoli in *Rapport du Congrès international de numismatique*, 1891, p. 69 ; a specimen was purchased by Herr Consul Bodmer of Zurich at Ham-

burger's Sale of April 1900 (*Raritäten-Cabinet*, IV. Theil) for 810 Marks; another occurred in the Felix Sale (lot 26); and it is also described in Van Loon, t. I, p. 87]. The medals of Charles V. and Philip II. date from the years 1555 to 1557; they are cast and chased, like all the artist's other medals.

According to Pinchart, several other medals may be ascribed to Jacques Jonghelinck. I give here his reduced list, as published in *Histoire de la Gravure des Médailles en Belgique*, 1870. None of these medals are signed. 1558. Jérôme de Serooskerke. ℞. DVM SPIRITVS HOS REGET ARTVS. Standing female figure holding a cup in her l. hand (Van Loon, t. I, p. 208); — 1559. Jean Van den Broeck, Almoner general of Antwerp ℞. CHARITAS.OMNIA. SVFFERT Mother suckling her child, two children embracing each other and a third playing with a dog; — Jean Van den Broeck and his consort Bianca Pausana Cariania (*Revue de la num. belge*, t. II, Pl VIII, p. 240). These four medals Pinchart believes to be Jonghelinck's work, but he hesitates somewhat in the correct attribution of the few following, which present a strong analogy in design and treatment with the Medallist's signed productions: 1556. Two medals of Viglius de Zuichem, President of the Privy Council ℞. VITA.MORTALIVM.VIGILIA. (a.) Table on which books, hour-glass and lighted candle; (b.) shield of arms; — 1559. Christophe d'Assonville, Member of the Privy Council ℞. 'ΕΠΟΥ ΘΕΩ. The Three Ages of Fate (Van Loon, p. 268); — 1560. Antoine Perrenot, Bishop of Arras ℞. DVRATE. Ship in danger of sinking and Neptune armed with trident (Van Loon, p. 43); — 1565. Three medals of Antoine Van Stralen, Burgomaster of Antwerp; — 1566. Josse de Damhoudere, a celebrated lawyer (Van Loon, I, p. 40); — 1568 Two other medals of Viglius de Zuichem; — 1569. Benoît Arias, a theologian ℞. Nude male figure (Archimedes) running, with open book inscribed EYPHKA (Van Loon, p. 136).

Domanig (*Porträt-medaillen des Erzhauses Oesterreich*, p. 7), describes a Portrait-medal of Archduke Albert, dated 1601, which he suggests may be by Jonghelinck, but I fear this attribution is not correct, although the artist is known to have engraved the seals of the Archduke and his consort.

As a Seal-engraver, Jonghelinck executed the Seal of the Order of the Golden Fleece, in 1556, when he was only 25 years old, the seal and signet for the Chancery of Guelders, the seal for Brabant, 1559, that for Burgundy, 1569, those of the three states of the County of Namur, and many others, down to 1600, at which time he was assisted in his work by his nephew Sigebert Waterloos, who succeeded him as Seal-engraver to the Archdukes.

On December 17, 1572, Jonghelinck was appointed Mint-warden at Antwerp, an appointment which the Duke of Parma confirmed to him in 1585.

A document of 1598 records a payment of 148 livres 15 sous 9 deniers made to the artist on account of four medals in gold which he was ordered to execute for the Archduke Albert.

Jonghelinck, suggests Pinchart, may have been a pupil of one of the celebrated Italian medallists who worked in the Netherlands towards the end of Charles V.'s reign, such as Leone Leoni, Jacopo da Trezzo, Poggini and others. He is, without doubt, one of the foremost sixteenth century Medallists of his country.

Bibliography. — A. Pinchart, *Jacques Jonghelinck*, Revue de la num. belge, 1854, p. 209. — Do, *Histoire de la Gravure des Medailles en Belgique*, Bruxelles, 1870. — Franks & Grueber, *Medallic Illustrations &c.* — *Various Sale Catalogues.* — Domanig, *op. cit.* — *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen*, s' Gravenhage, 1903.

JONGHELINCK, PIERRE (*Belg.*). Mint-master at Antwerp in conjunction with Jacques van der Heyden, 5. August 1524. — 20. December 1529; then alone, 12. February 1532 — 29. October 1546.

JONGHELINCK, THOMAS (*Belg*). Mint-master at Antwerp, 5. July 1542 — 20. October 1548.

JONNART, MATHURIN (*French*) (..1483-1485). Mint-engraver at Bordeaux, and " commis ès offices de garde et essayeur "; he was banished for having coined a quantity of duplicates from the dies of the Mint.

Bibliography. — Rondot & H. De La Tour, *op. cit.*

JONS (*Brit.*). Forger of coins, mentioned by Burns (*The Coinage of Scotland*, 1887). " About the year 1860 a watchmaker named Jons, residing in Dunfermline, contrived to obtain impressions of early Scottish coins, both in silver and gold, and executed dies in imitation of these pieces. Some of the forgeries thus fabricated, more particularly those of the portrait Testoons and Half-testoons of Mary, are of clumsy execution, and are readily detected by any one familiar with the genuine coins... Fortunately, like most other fabricators of old coins, Jons was not greatly distinguished by his numismatic knowledge. These forgeries of his passed at first with many, with the less suspicion, from the circumstance that they were *struck*, instead of *cast* coins, thus differing from the older and better known fabrications of early Scottish money. The only respect in which the supposititious pieces of Jons are valuable is, that they are struck upon genuine British silver and gold coins of modern issue, well beaten out. Letters or numerals of the genuine coins thus struck over may sometimes be observed peeping out from below the fictitious superposed impressions. The Dunfermline

forgeries, even by those unacquainted with the authentic coins, may be detected by their peculiar hardness and *newness* of surface, by their stiffness of execution, and by the absence on them of those natural indentations observable on early hammered coins, more particularly on the long lines of the cross upon the reverses".

JORDAN, JORG (*Austr.*). Mint-master at Vienna, 1507, died in 1517. In his death certificate he is described : " Austrie, Stirie, Carintie atque Carniole supremus vicarius monete".

JORDAN, MAGNUS GOTTLIEB (*Germ.*). Counter-manufacturer of Nuremberg, eighteenth century.

JORDEN, JOHN STUBBS (*Brit.*). A Birmingham Die-sinker of the end of the eighteenth century and beginning of the nineteenth. He cut dies for various Penny, Halfpenny and Farthing Tokens: 1795, Glamorgan Halfpennies; — Lichfield, 1D and ½D, 1797-1800; — London (Meymott & Son) Halfpennies, 1795 ; — London (Presbury & Co) Halfpennies, 1795 ; — Newton, Halfpennies, 1796, &c. He also executed some medals, as for instance, that of the Birmingham " Loyal Associations", 1798.

BIBLIOGRAPHY. — Pye, *op. cit.* — Atkins, *Tradesmen's Tokens of the 18th century*, 1892.

JORDOT, JEROME (*French*). Goldsmith and Engraver at Grenoble, *circ.* 1688. By him are various jetons.

JOREL, ALFRED (*French*). Contemporary Sculptor, born at Paris, and author of various Portrait-medallions in ivory and bronze.

JORG (*Germ.*). Mint-master to the Counts of Henneberg, *circ.* 1447.

JORGUM & TREFZ (*Germ.*). Die-sinking establishment at Frankfort-on-Main. They edited and struck a commemorative medal of the Bernese Cantonal Rifle Meeting at St.-Imier, 1900, and various other Prize-medals; — Neuchâtel Cantonal Rifle Meeting at Fleurier, 1902 ; — Portrait-medal of Goethe, 1899 ; — Dr Heinrich Hoffmann of Frankfort-on-M. ; — Bernese Cantonal Choral Festival, 1902 ; — Bernese Cantonal Rifle Meeting at Bienne, 1903 ; — Emperor William Monument inaugurated at Frankfort-on-M., 1896; — 50th Anniversary of the Choral Society " Concordia", 1896; — Konrad Binding, 1896 ; — 25th Anniversary of the Military Association of Bornheim, 1897 ; — Ornithological Society of Frankfort-on-M., 1900; &c.

JORIS OF JORISSONE, HANS (*Dutch*). Goldsmith of Antwerp, first half of the seventeenth century. He is the author of a medal with portrait of Joachim Aarssens, founder of the Convent of St. Peter, near Ghent. The medal is dated 1629.

BIBLIOGRAPHY. — *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen*, 1903.

JOSEPH, G. (*Russ.*). Medallist of the nineteenth century, who has engraved several historical and private medals.

BIBLIOGRAPHY. — Iversen, *op. cit.*

JOSEPH, LAURENCIN (*French*). Mint-engraver at Villefranche en Rouergue, *circ.* 1421-1422.

JOSSE, L. (*French*). Goldsmith of the early part of the eighteenth century. M. Guiffrey ascribes to him a medal of Louis XIV., signed **L, I**, for which he was paid the sum of 400 livres on December 31, 1716. The name reminds one of Molière's : *Vous êtes orfèvre, M. Josse?* As M. Mazerolle does not mention Josse in his recent work on French Medallists, it is possible that Guiffrey has wrongly interpreted the initials **L. J.** which he has noticed on the medal in question.

BIBLIOGRAPHY. — J. J. Guiffrey, *La Monnaie des Médailles*, Revue numismatique, 1888, p. 317. — *Journal historique de la Monnoye des médailles.*

JOST, DOMINICK (*Germ.*). Contracted to work the Breslau Mint, in conjunction with Krappe, 1540-1541.

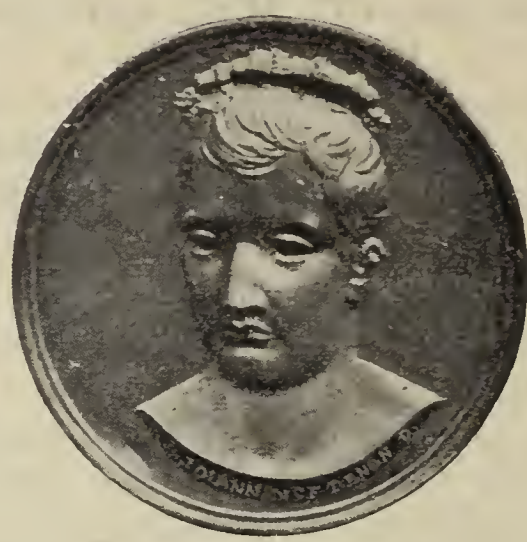
BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte*, p. 240.

JOUANDET, AMÉDÉE (*French*). Contemporary Sculptor, born at Bordeaux; pupil of Duret and Jouffroy. He executed numerous Portrait-medallions, some of which are mentioned by Chavignerie & Auvray.

JOUANIN, CHARLES VICTOR (*French*). Contemporary Gem-engraver, born at Paris; pupil of Lequien. At the Salon of 1863, he exhibited a cameo in agate-onyx, representing a Dog playing with a Tortoise, and in 1874, a bas-relief in sardonyx, The Death of Hippolytus, after C. Vernet; — Charles XV., &c.; — 1886. Shell cameos with various Portraits.

JOUANNIN, JULIEN MARIE (*French*)(.. 1798-1811). Medallist and Gem-engraver of the early part of the nineteenth century. In 1809, he obtained the second Grand Prix de Rome for his competitive gem representing " Mars followed by Victory". The only other

gem by him I find a mention of is that exhibited at the Salon of 1831, the subject of which is "Cupid sharpening his Darts", after Robert Lefèvre.



Bust of Napoleon I.

Amongst Jouannin's medallic works are : 1798, Conquest of Egypt (obv. only, *illustrated*) ; — 1805, Schools of Medicine (℞. sev. var.) ; — 1810, Marriage of Napoleon with Marie-Louise (℞.) ; — 1811, Birth of the King of Rome (℞.).

Bibliography. — Bolzenthal, *op. cit.* — Edwards, *Napoleon Medals.* — Marx, *Médailleurs français*, 1889. — Hennin, *Histoire numismatique de la Révolution française*, 1826. — Chavignerie et Auvray, *op. cit.*

JOUBERT, LOUIS (*French*) (.. 1758-1786). Line-engraver of Lyons, who executed the dies for a medal intended to students of the "Cours gratuit d'accouchement" of Mâcon.

JOUBERT, MARC (*French*). Mint-engraver at La Rochelle, *circ.* 1538-1539.

JOUDIN. *Vide* **JUDIN.**

JOUFFROY, FRANÇOIS (*French*). Sculptor, born at Dijon, on February 1., 1806 ; pupil of Ramey ; entered the Ecole des Beaux-Arts in 1824 ; died on June 28, 1882. By him are various Portrait-medallions.

Bibliography. — Chavignerie et Auvray, *op. cit.*

JOUFRE, P. (*French*). Moneyer at Limoges, 1353.

JOURDAIN, JEHAN (*Belg.*). Mint-master at Ghent in conjunction with Aldry d'Interminelis, 27. September 1367 to 20. January 1368,

then alone, 19. December 1367—18. June 1368, and again, 21. April 1369—5. August 1370.

JOUVENEL, ADOLPHE CHRISTIAN (*Belg.*). Sculptor and Medallist, born at Lille on the 10th May, 1798, died at Brussels on the 9th September, 1867. He was the son of the Sculptor and Medallist Jean Baptiste Clément Jouvenel, and pupil of Rude.

In 1846, Jouvenel undertook the publication of a Series of Portrait-medals of the celebrities of his country. This collection was to comprise a first set of 25 bronze medals of 45 mill. in diameter, to be issued one each month at the price of 5 Francs. The prospectus of this Medallic series describes it thus : " Histoire populaire et métallique des grands hommes de la Belgique, ou collection de médailles représentant leurs portraits, exécutées d'après les monuments les plus authentiques et enrichies d'inscriptions historiques sur leur vie, leur caractère, leurs actions ou leurs ouvrages, gravées et éditées par Ad. Jouvenel, graveur en médailles du Roi. "

In 1847 the artist took part in the competition of the Belgian Monetary commission and obtained a prize of 1000 Francs, with the title of Engraver to the King and a membership of the Royal Academy of Sciences, Letters and Fine Arts of Belgium.

No less than seventy-five medals are known by this Engraver : 1818. Jeton de Présence for the Members of the Regency of Brussels ; — 1824. Medal for the Construction of Brussels Hospital ; — 1825. Jubilee of St. Romwald at Malines ; — 1826. Clinical School of Brussels ; — 1828. Masonic medal, on the Death of M. Honorez ; — 1829. Protection given by the King to Arts and Sciences ; — 1830. Laying of the Foundation Stone of the Monument on the Place des Martyrs at Brussels ; — 1831. The King takes the Constitutional Oath ; — 1832. Inauguration of the Grand Orient of Belgium ; — Semi-secular Jubilee of the Lodge of True Friends of the Union ; — 1833. Birth of the Royal Prince ; — Independence of Belgium ; — Exhibition of Silk Industries ; — 1835. M. de Stassart installed as Grand Master of the Free Masons ; — A. Wappers and Geefs ; — Birth of Prince Leopold ; — Louis Philippe Marie Victor ; — Belgian Industrial Exhibition ; — 1836. Belgian Fine Art Exhibition ; — Ticket of the Lodge of True Friends ; — Medal of the Surveying Commission of the Bank of Belgium ; — The Poor of Tournay ; — 1840. National Award for Life-saving ; — Medal for Horse-breeding ; — Agricultural Society of Malines ; — 1841. Medal of the Royal Academy of Belgium ; — Installation of the Royal Clinical Academy of Belgium ; — Building of St. Joseph's Church at Brussels ; — 1844. Gaming Counter of H. S. H. The Duke of Arenberg ; — 1844. To the memory

of Arthur Hennebert; — Medal of the Society " Cercle des Arts"; — Erection of Louvain University; — F. Henri Bickes; — 1846. Abd-el-Kader; — The Liberal Congress; — 1847. Van der Haert, painter; — Pattern Five Franc piece; — Medal of the Choral Society; — 1848. Belgian retains her Independence and Nationality; — Leopold I., Constitutional Monarch; — 1848. Series of twelve Portrait-medals and Jetons of celebrated Belgians: Juste-Lipse; — Margaret of Austria (*illustrated*); — Dodonaeus; — Jean sans Peur; — Charles V.; — Van Dyck; — Vesalius; — P. P. Rubens; — Stevin; — Philip the Good; — Duquesnoy; — Albert and Isabella; — 1850. Medal of the Law on Public Teaching of 1. May 1850; — Consecration of the Church of St. John and Nicholas at Schaerbeck; — Death of Queen Louise-Marie; — 1851. Charles Rogier; — Frère Orban; — H. R. H. Philip, Count of Flanders, President of the Central Belgian Agricultural

Portrait-Jeton of Margaret of Austria.

Society (2 var.); — Medal of the National Bank; — 1855. J. P. Stevens; — Ferd. Jos. Nicolay; — Armand de Perceval; — 1856. Ch. Rogier, President of the Artistic and Literary Club of Brussels; — 25th Anniversary of the King's reign; — 1859. P. F. X. de Ram, Rector of Louvain University; — 1859. J. F. Loos, Burgomaster of Antwerp; — 1860. Charles de Brouckère, Burgomaster of Brussels; — Frère-Orban, Finance Minister; — 1862. The King returns to Brussels; — 1862. Death of King Leopold I.; — F. J. Geelhand de Merxem (on the occasion of the purchase by the State of his collection of medals); — 1866. J. B. Madou, painter of Brussels; — 1866. General Baron F. Emm. Chazal, Minister of State; — Roland de Lassus de Lattre; — Schola " Medica practica", Brussels, 1833; — Royal Belgian Academy of Medicine, 1841; — Seal of the Royal Academy of Medicine; — Prize Medal of William I. of Holland; — Prize Medal of the Royal Horticultural Society of Malines, 1841, &c.

Both Jouvenel and Constant Jéhotte had intended to publish a Medallic Gallery of Belgian Celebrities &c., but either from want of support or other reasons, they did not complete their task. Jouvenel executed a series of twelve medals towards his, and Jéhotte even fewer, but I have not been able to ascertain the exact number.

Bibliography. — Guioth, *Catalogue des Œuvres des graveurs belges vivants*, Revue de la num. belge, 1850, p. 199. — Weber, *op. cit.* — *Thomson Catalogue.* — Piot, *Catalogue des Coins, Poinçons et Matrices appartenant à l'État*, Bruxelles, 1861. — *Mitth. des Klubs*, 1900, p. 150. — Bolzenthal, *op. cit.* — *Private Notes of M. Alph. de Witte.* — *Various Sale Catalogues.* — *Biographie nationale de Belgique*, 1887.

JOUVENEL, JEAN BAPTISTE CLÉMENT (*Belg.*). Father of Ad. Jouvenel. Sculptor and Medallist, born at Liège in 1773 or 1774. Guioth ascribes four medals to him : 1817. " Jeton de Présence " of the Regency of Antwerp; — 1818, Arms of the Kingdom ; — 1830. Souvenir of the Exhibition of National Industry (jeton) ; — 1846. Medal for the Voluntary Firemen of Tournay; — Royal Belgian Academy of Medicine (sev. var.).

On one of this engraver's medals I have noticed the signature : **JOUVENEL FILS**

Bibliography. — As above.

JOUY (*French*). Sculptor and Gem-engraver of the fourth quarter of the eighteenth century. He took part in the exhibition of the Royal Academy of 1793. Chavignerie quotes the following works by this artist, who held the title of Sculptor and Gem-engraver to Monsieur, the King's brother : 1774, Portrait of Henry IV., carnelian; — Another, cut in onyx; — Cerberus chained by Hercules, carnelian ; — Head of Minerva, &c.

M. Babelon remarks that posterity has done well to forget Jouy's work.

Bibliography. — Babelon, *La gravure en pierres fines*, 1884. — Chavignerie et Auvray, *op. cit.*

JOY, ALBERT BRUCE- (*Brit.*). Contemporary Sculptor and Medallist, born at Dublin, who from time to time has exhibited Medals and Portrait-plaques at the Royal Academy : 1897. Mrs Bruce-Joy; — Frank Griffin, of New York; — 1898. Elspeth, daughter of Lord Archibald Campbell; — 1899. Miss Elspeth Campbell, medallion in silver; — The late Archbishop of Canterbury; — 1901. T. Cyril Bruce Joy, plaque in silver (illustrated in *The Studio*, XXIV, p. 58); — 1903. Major-General Sir Edward Hutton, K. C. M. G., medallion in silver ; — Mrs Leake, medallion in silver; — Dr Sir Humphrey Davy; — Portrait of a Young Lady ; — 1904. Portrait-medallion of Aubin Trevor Battye Esq. ; — Sir George Gabriel Stokes Bart., F. R. S.

JOWSIE, ROBERT (*Brit.*). A merchant of Edinburgh, to whom, in conjunction with Thomas Foulis, goldsmith, the "profits and casualties" of the Edinburgh Mint were let on the 2nd August 1598 for a period of six years at an annual rent of £ 5000, or 7500 Merks. Under this contract a coinage of Riders and Half-riders was issued in 1598, 1599, 1601.

BIBLIOGRAPHY. — Burns, *The Coinage of Scotland*, 1888.

J. P. (*French*). These initials occur on the obv. of a medal of the Société médicale du 10e arrondissement de Paris (In Boston Collⁿ).

J. P. *Vide* **I. P.**

J. P. L. *Vide* **I. P. L.**

J. R. *Vide* **I. R.**

J. S. *Vide* **I. S.**

J. T. *Vide* **I. T.**

J. U. *Vide* **I. U.**

JUB, A. (*Germ.*). This signature occurs on a medal of Klosternenburg Abbey, 1814.

JUBANY (*Span.*). Medallist of the second quarter of the nineteenth century. His signature : **JUBANY** occurs on various medals of Maria Cristina, AL REGRESO DE CRISTINA A ESPAÑA — LA DIPUTACION PROVINCIAL DE BARCELONA, 1844; — Gerona Proclamation Medal, 1844; &c.

BIBLIOGRAPHY. —*Catalogo de la Coleccion de Monedas y Medallas de Manuel Vidal Quadras y Ramon de Barcelona*, 1892.

JUDIN, SAMUEL or **SAMOILA** (*Russ.*). Medallist of the second half of the eighteenth century. Nagler erroneously places the date of his activity between 1704 and 1740, and gives his signature as **S. IOU.** or **S. IU.** Iversen calls him **SAMUEL JUDITSCH,** and says that he was born in 1730 at St. Petersburg, and was still living in 1800, when he was in receipt of a pension. He entered the School of Engraving at the St. Petersburg Mint in 1741, and in 1762 we find both Judin and Iwanoff as official Medallists. The first signed work of Judin appears to be a Rouble of Peter III. (*illustrated*) and he is the author of the following medals : Commemoration of the Foundation of St. Andrew ; — Annihilation of the Strelitz dynasty; — Peace of Carlowitz ; — Institution of Colleges ; — also of some copies, after other Medallists : Birth of Peter the Great; — Accession of Peter I. ; — Creation of the Russian Fleet ; — Capture of

Azow (2 var.); — Capture of Schlüsselburg; — Capture of Narva; — Battle of Poltava (2 var.); — Capture of Pernau; — Battle of Pelkinen; — Capture of Nyschlot; — The four Fleets meeting at Bornholm; — Peter the Great's Visit to the Paris Mint; — Portrait-medal of Empress Anne; — Portrait-medal of Empress Elizabeth, 1761; — Conclusion of Peace between Russia and Sweden 1790, etc.

Rouble of Peter III., 1762.

Durand observes that this artist's medal on the Battle of Poltava has placed him in the front rank of medallists.

BIBLIOGRAPHY. — Iversen, *Medaillen auf die Thaten Peters des Grossen.* — *Thomsen Catalogue.* — Hildebrand, *Sveriges och Svenska Konungahusets Minnespenningar*, 1875.

JÜDT, ABRAHAM of Goldkronach (*Germ.*). Mint-contractor of Gundelfingen and Stockau, 1622 (Kull, II, p. 707).

JUGE, JACQUES (*French*). Mint-master at Limoges, 1538; he was replaced by Mérigot Guilbert, on the 16. August 1539.

JUGE, MARTIAL (*French*). Mint-engraver at Limoges, *circ.* 1548. He signed *M. Juge.*

JUHEL, JEHAN (*French*). Mint-master at Rouen in 1520, reinstated in 1530, and replaced in 1536 by Cosme du Moustier.

JUIGNÉ, CLAUDE DE (*French*). Mint-engraver at Lyons, *circ.* 1651-1652.

JUILLIOT, LOUIS LAURENT (*French*). Sculptor and Gem-engraver, born at Paris in 1827; pupil of Langlois and Sézane. He is the author of various Portrait-medallions and Shell-cameos, one of

which, representing a Head of Flora, was exhibited at the Salon of 1859.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

JULE (*Danish*). On Deniers of Magnus the Good of Denmark the reading occurs IVLE ME FECIT. This moneyer was no doubt also the Engraver of the coin. *Vide* on the subject Vol. I, p. 498 and Vol. II, pp. 372-374.

JULI, ANTON PAUL (*Germ.*). Mint-master at Gratz, 1714-1752. In 1720 he was paid a reward of 25 Florins for the delivery of 600 new Styrian Thalers; again in 1723 and 1732. Later documents prove that he was still in office in 1752.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten zu J. Newald's Publicationen* &c.

JULIAN. *Vide* **GIANNINI**. Vol. II., p. 260.

JULIAN, JEHAN DE (*French*). Mint-master at Limoges, 1427-28; he issued Blancs of Charles VII.

JULIEN (*French*). Mint-engraver at Bourges, *circ.* 1765-1769 ; in 1766 he executed a medal of the city of Bourges.

JULIEN, GUILLAUME DE (*French*). Mint-master at Limoges, 1418, 1422-23, 1426-1428.

JULIEN, GUILLAUME DE (*French*). Moneyer at Limoges, 1512.

JUNCKER, EUGÈNE LOUIS (*Germ.*). Contemporary Sculptor and Medallist, born at Guebwiller (Alsace); pupil of Gros and Lévasseur. I have noticed his signature on a Portrait-medallion of H. Gaiffe, which was exhibited at the Salon in 1880.

JUNCKER, J. G. (*Germ.*). Die-sinker of Breslau, second half of the nineteenth century. He issued several commemorative medals in tin of the Breslau Exhibitions, 1852, 1897 ; — Marriage of Prince Frederick William of Prussia with the Princess Royal of Great Britain, 1858; — Dr Jakob Waitz, Gotha, 1868, &c.

JUNG (*Germ.*). Mint-engraver at Gotha, *circa* 1630. He signed on both sides the Jubilee Double Ducat on the Centenary of the Confession of Augsburg, 1630, with portrait of Duke John George I. on obv. and on ℞. bust of John the Constant.

JUNG, JOHANN (*Germ.*). Mint-master at Bayreuth, 1686.

JUNGBERGER, L. (*French*). Medallist, mentioned by Rondot and De La Tour, p. 362, as working *circ.* 1759-1764. I should think this may be a misreading for Gustav Ljungberger, a Swedish artist, 1740-1801.

JUNGE, REINHOLT (*Dan.*). Mint-master at Roeskilde, 1535-40.

BIBLIOGRAPHY. — Jorgensen, *Beskrivelse* &c.

JÜNGER, L. (*Dutch*). Contemporary Medallist residing at The Hague. He was Professor of Engraving at Amsterdam before 1890; Wienecke, the present Engraver at the Mint of Utrecht was his pupil.

One of his medals, Homage to Victor de Stuers is illustrated on Pl. XLIII, 224 of Chaufepié, *Médailles et Plaquettes modernes*; another of Dr Frans Cornelis Donders, Utrecht, is described in *Am. Journ. of Num.* 1542.

Other medals were engraved by Jünger in conjunction with J. P. M. Menger.

JUNGHANS, JOHANN (*Germ.*). Mint-master at Hof i. V., 1622.

JUNGHANZ, MICHAEL (*Germ.*). Mint-master at Hof, 1. January—24. August, 1622.

BIBLIOGRAPHY. — Gebert, *Die Brandenburg-Fränkischen Kippermünzstätten*, Nürnberg, 1901.

JUNGHOLZER, GEORG (*Germ.*). Mint-warden at Munich, *circ.* 1654.

JUNGHOLZER, GREGOR (*Germ.*). Mint-master at Bamberg, 1683.

JUNGHOLZER, MAX (*Germ.*). Mint-warden at Munich, *circa* 1620.

JUNIO THALATIONI, C. (*Roman*). Probably a Seal and Gem-engraver, who also cut coin-dies, during the first century B.C. The Rev. Hands in an article published in Spink's *Numismatic Circular*, col. 2899 on "The Denarii of the Roman Republic considered as specimens of art" remarks: "From the similarity of work on the seals and the coins we are led to expect that both kinds of work were undertaken by the same craftsmen or artists and this is confirmed by certain inscriptions quoted in Facciolati Lex, sub voce "sigillaricius", and "flatuarius"; for instance, we have the name of such an artist in the inscrip. ap. Grueb. 638.6 *C. Junio Thalationi, C. Maecenatis liberto flatuario sigillariario*, and again, other such names quoted from Don. Cl. 8, n. 15 *T. Flavio T. F. Largonio fabro, flatuario sigillariario* and again, ibid. 61 *C. Sellius Onesimus flatuarius de via sacra*. The name or word "flatuarius" literally means one who casts metals, but it was evidently continued by an improper use of the word long after casting had been given up in the mints".

JUNKER, JOHANN GEORG (*Germ.*). Medallist, who worked at Gotha, *circa* 1708. "He afterwards removed to Leipzig", says Mr. Grueber, "in which place there are records of him till about 1716". Junker was a pupil of Christian Wermuth. By him are medals on the attempted Invasion of Scotland and Battle of Oudenarde (Taking of Lille), both of 1708.

BIBLIOGRAPHY. — Franks & Grueber, *Medallic Illustrations &c.*

JUNZINGER (*Germ.*). Mint-master at Durlach, 1626.

JUPPENTANZ. *Vide* **IPPENTANZ.**

JUSTIN, MATHIEU (*French*). Sculptor of the second half of the nineteenth century. He has executed several bas-reliefs in bronze : 1841. The Genius of France bringing from St. Helena the remains of Napoleon; — 1847, Christ before the Crucifixion; — 1848, St. Louis carrying the crown of thorns; — and various Portrait-medallions.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

J. V. *Vide* **I. V.**

J. V. T. *Vide* **I. V. T.**

J. W. *Vide* **I. W.**

K

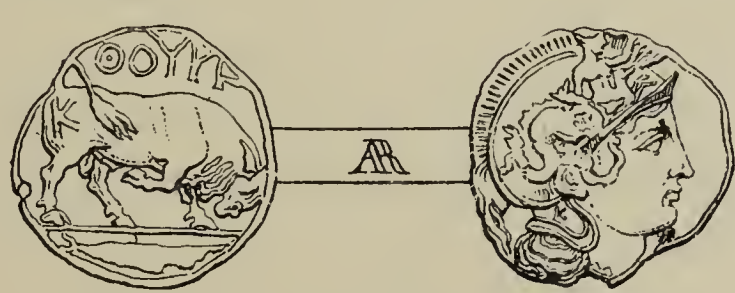
K... (*Greek*). Engraver's signature (possibly that of the artist **KAA**, *q. v.*), already noticed by Raoul Rochette on a Thurian Didrachm in his collection.

Æ. Didrachm (*Circ.* B.C. 390-350). Obv. Head of Pallas to r., wearing Athenian helmet adorned with the monster Scylla hurling a stone; on the flap, the letter **K**.

℞. **ΘΟΥΡΙ**... Bull butting to r.; on rump, the letter **K**; ex. : fish to r.

Raoul Rochette, *op. cit.*, Pl. III, 23. — Brit. Mus. Cat., *Italy*, p. 292, n° 53.

Raoul Rochette mentions that he possessed a rare coin of Thurium, perhaps unique, " on which the initial letter **K** could be seen engraved at once on Minerva's helmet and on the rump of the bull ", and he suggests that the **K** might perhaps stand for the Velian artist, Kleodoros's signature, which supposition however rests on no solid basis.



Various other Thurian coins bear the signature **K** on the neck-piece of helmet of Pallas.

Bibliography. — Raoul Rochette, *Lettre à M. le Duc de Luynes, &c.* — L. Forrer, *Les Signatures de Graveurs sur les monnaies grecques*, Bruxelles, 1903-5

K. *Vide* **KLEODOROS**. Coin-engraver at Velia, fourth century B.C.

K. (*Greek*). Possibly an Engraver's signature on coins of Metapontum and other Magna Grecian mints.

K. *Vide* **KIMΩN, KIMON**.

K. *Vide* **BALTHASAR KLINKE**. Mint-master at Mühlhausen (Thuringia), *circa* 1523.

K. *Vide* **HANS KASTENBRUN**. Seal-engraver and Die-sinker at Nuremberg; worked, *circa* 1615/16 for the Counts of Hohenlohe, in conjunction with the Nuremberg Mint-master Heinrich Müller.

K. *Vide* G. KRUCKENBERG. Mint-master at Cassel, *circa* 1637.

K. *Vide* H. I. KIENLEN. Mint-master at Ulm, 1635–1639; also H. I. K. or M. K.

K. *Vide* KETTLER. Mint-master to the Counts of Bentheim, 1659-1662.

K. *Vide* KARLSTEEN. Stockholm Medallist, 1670-1718.

K. *Vide* I. G. KITTEL. Medallist of Breslau, 1688–1727. Also I. K. and I. G. K.

K. *Vide* GEORG WILHELM KITTEL. 1694-† 1769.

K. *Vide* OTTFRIED KÖNIG. Medallist at Moscow, 1718-1724. Also O. K.

K. *Vide* I. C. KOCH. Medallist at Gotha, 1706-1742.

K. *Vide* I. C. KOCH. Medallist at Gotha, 1750-1793. Also I. C. K.

K. *Vide* ERASMUS SIMON (KONGSBERG.) (?) Die-cutter at Kongsberg (Norway), 1733–1764.

K. *Vide* I. E. KRULL. Medallist at Cassel and Brunswick, 1738-1750. Also I. E. K.

K. *Vide* I. KOHLHAAS. Mint-master at Bonn, 1739-1767.

K. *Vide* KLINGHAMMER. Die-cutter at Hildburghausen, 1760, and Eisenach, 1763-1765.

K. *Vide* H. S. KNOPF. Mint-master at Copenhagen, 1761–1783.

K. *Vide* JOHANN CONRAD KOERNER. Medallist at Cassel, 1764-1797. Also KOER or KOERNER.

K. *Vide* JEAN BALTHASAR KELLER. Swiss founder, worked at Paris, 1663-† 1702.

K. *Vide* KONGSDORF. Die-sinker at Leipzig, 1766.

K. *Vide* M. KRAFFT. Medallist at Vienna and Munich, 1769-1781. Also M. K.

K. *Vide* JOHANN WILHELM KIRCHNER. Medallist at Cassel, 1771–1777.

K. *Vide* KIRCHNER. Mint engraver at Cassel, *circa* 1827.

K. *Vide* KENDLER. Mint-warden at Prague, 1774-1780.

K. *Vide* **CHRISTIAN FRIEDRICH KRULL.** 1748-1787. Medallist, &c. at Brunswick.

K. *Vide* **JOHANN NIKOLAUS KÖRNLEIN.** Medallist at Ratisbon, 1787-1795. Also **I. N. K.**

K. *Vide* **ANTON KÖNIG.** Die-sinker at Breslau, 1776-1803.

K. *Vide* **C. H. KÜCHLER.** German Medallist who worked in London and Birmingham towards the end of the eighteenth century and beginning of the nineteenth.

K. *Vide* **H. S. KNOPH.** Mint-master at Hamburg, 1805-1842.

K. *Vide* **JOHANN CONRAD KÖRNER.** Medallist at Cassel, 1764-1797.

K. *Vide* **JOHANN FRIEDRICH KÖRNER.** Medallist at Cassel, 1784-1803.

K. *Vide* **WILHELM KÖRNER.** Medallist at Cassel; died in 1864. Signed also : **KOERNER JUNIOR.**

K. *Vide* **L. KACHEL.** Medallist at Karlsruhe, 1819-1844.

K. *Vide* **F. KROHN.** Medallist at Copenhagen, second quarter of the nineteenth century.

K. *Vide* **KRELL.** Mint-master at Saalfeld, *circa* 1835.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Münz-Abkürzungen*, 1896.

K. (*Swiss.*). Die-sinker's signature on a medal commemorating the Peace of Basle, 1795; also on coins of St. Gallen, 1807-1815.

K. (*Amer.*). Die-sinker's signature on a Portrait-medal of General Jas. A. Beaver, U. S. A., 1882 (In Boston Coll^{n}).

K. (*Germ.*). Die-sinker's signature on a Masonic medal of Ratisbon, 1768.

K. (*Germ.*). Die-sinker's signature on a Nuremberg medal of Dr Julius Knopf (In Boston Coll^{n}).

K. *Vide* **KAA.** Greek Coin-engraver, who worked probably between B.C. 345 and 334 at Tarentum, Metapontum, Thurium and Heracleia.

A. K. Signature of an unknown Artist who executed a medal commemorating the sixth centenary of the Union of the Duchy of Krain to Austria, 1883.

A. K. *Vide* **ANTON KOBURGER** (Senior). Mint-master at Eisleben, 1559-1567, Saalfeld, 1567-1571, and again at Eisleben, 1571-1577.

A. K. *Vide* **ANTON KOBURGER** (Junior). Mint-master at Eisleben, 1616-1630; also at Halle.

A. K. *Vide* **ARVID KARLSTEEN** (1647 † 1718). Swedish Medallist.

A. K. *Vide* **ALBRECHT KRÜGER**. Die-sinker at Leipzig, early part of the eighteenth century.

A. K. *Vide* **ANDREAS KOCH**. Mint-master at Darmstadt, 1744-1771.

A. K. *Vide* **ANDREAS KOSBERG**. Mint-master at St. Petersburg, 1789-1795.

A. K. *Vide* **A. KLEEBERG**. Contemporary Medallist at Vienna, *circ.* 1865.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

A. K. (*Germ.*) Mint-master or Engraver's signature on a $\frac{1}{4}$ Thaler of George Rudolph of Liegnitz, 1621.

B. K. *Vide* **JAN BOSKAM**. Medallist of Nymwegen, end of the seventeenth century and beginning of the eighteenth; worked at Amsterdam and Berlin.

B. K. *Vide* **BALTHASAR KRUSE**. Mint-master at Schwerin, 1651, and Wismar, 1653.

B. K. *Vide* **BUSCH**. Mint-master, and **KÖRNLEIN**. Coin-engraver at Ratisbon, eighteenth century.

B. K. *Vide* **WASSILI KLIMENTOFF**. Medallist at St. Petersburg, second half of the eighteenth century.

C. K. *Vide* **CHILIAN KOCH**. Counter-engraver at Nuremberg, 1580-1600.

C. K. *Vide* **CHRISTOPH KROH**. Mint-official at Kuttenberg, 1678-1702.

C. K. *Vide* **CRONBERG**, Mint-master, and **KLEMMER**, Mint-warden at Vienna, 1765-1772.

C. K. *Vide* **C. KOLD**. Die-sinker at Nuremberg, 1520.

BIBLIOGRAPHY — Schlickeysen-Pallmann, *op. cit.*

D. K. *Vide* **DAVID KAPPLAN**. Saxon Mint-master at Saalfeld, 1622.

D. K. *Vide* **DANIEL KOCH**. Mint-master at Koenigsberg in Prussia, 1630-1649.

D. K. *Vide* **DANIEL KOCH**. Mint-master at Stockholm, 1645-1650, and Koenigsberg in Prussia, 1656-1676.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

D. K. or **D. R.** *Vide* Vol. I, p. 409.

E. K. *Vide* **EGIDIUS KRAUWINKEL**. Counter-manufacturer at Nuremberg, 1571-1600.

E. K. *Vide* **ENGELBERT KETTLER**. Mint-master at Osnabrück, 1637, and Münster, 1638-1656.

E. K. *Vide* **ENGELHARD JOHANN KRULL**. Mint-master at Hanau, Cassel and Frankfort-on-Main (?), 1737-1742, and Brunswick, 1742-1750. Schlickeysen states that between 1737 and 1739 he signed himself **J. K.**; afterwards **E. K.**

E. K. *Vide* **ERNST KLEINSTEUBER**. Mint-master at Gotha, 1828-1838; died in 1845.

F. K. *Vide* **FRIEDRICH KLEINERT**. 1633-1714. Editor of medals at Nuremberg.

F. K. *Vide* **ANTON FRIEDRICH KÖNIG**. Medallist of the first half of the nineteenth century, at Berlin and Dresden.

F. K. *Vide* **FRIEDRICH CHRISTOPH KROHN**. Medallist of the first half of the nineteenth century, at Copenhagen.

G. K. *Vide* **KILIAN KOCH**. Counter-manufacturer at Nuremberg, 1587.

G. K. *Vide* **GEORG KRUCKENBERG**. Mint-master at Cassel, 1637-1640, Höxter, 1646, and Hildesheim, 1660-1661.

G. K. *Vide* **GEORG KRÜGER**. Mint-master and Engraver at Copenhagen, 1665-1680.

G. K. *Vide* **GEORG (CHRISTOPH) KÜSTER**. Mint-master at Darmstadt, 1733-1740, and Cleve, 1740-1755.

H. K. *Vide* **HANS KRUG**. Medallist at Nuremberg, died in 1519.

H. K. *Vide* **HERMANN KAPPLAN**. Mint-warden at Saalfeld, 1595-1601.

H. K. *Vide* **HANS KRAUWINKEL**. Counter-manufacturer at Nuremberg, 1580-1601.

H. K. *Vide* **HEINRICH KÖHLER.** Mint-master at Copenhagen, 1643-1662.

H. K. *Vide* **HEINRICH KEMPER.** Mint-master at Dömitz, 1669-1673.

H. K. *Vide* **HEINRICH KOPPERS.** Mint-master at Cologne, 1722-1734.

H. K. *Vide* **NICOLAUS KOSIN.** Medallist at St. Petersburg, second half of the nineteenth century.

H. K. *Vide* **H. KELLERMANN.** Palatine Mint-master and Medallist, second half of the sixteenth century.

H. K. *Vide* **HEINRICH KARL.** Medallist at Vienna, first half of the nineteenth century. Also **H. K. F.** and **H. KARL.**

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

H. K. *Vide* Vol. II, p. 506. Signature of a Nuremberg Medallist, 1567.

I. K. *Vide* **JOHANN KRIEG.** Mint-master at Stolberg, 1620-1660.

I. K. *Vide* **JOHANN KÖNIG.** Mint-master at Nordhausen, 1660.

I. K. *Vide* **ISAAC KOCH.** Mint-master at Stockholm, 1652-1664.

I. K. *Vide* **JOHANN KITTEL.** 1656 † 1740. Medallist at Breslau.

I. K. *Vide* **JOHANN KÜHNLEIN.** Mint-master at Langenargen, 1696-1724.

I. K. *Vide* **JOHANN KOCH.** Mint-master at Dresden, 1688-1697; † 1698.

I. K. *Vide* **JOHANN KRULL.** Mint-master at Hanau, Cassel and Frankfort-on-Main, 1737-1742, and Brunswick, 1742-1750.

I. K. *Vide* **JACOB KOHLHAAS.** Mint-master at Bonn, 1739-1767.

I. K. *Vide* **IGNAZ KENDLER.** Mint-warden at Prague, 1774-1780.

I. K. *Vide* **I. KOERNLEIN.** Medallist at Darmstadt, 1844.

I. K. Signature on coins of Löwenstein-Wertheim, 1790.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

L. K. *Vide* **LUDWIG KRUG.** Goldsmith, Medallist, Gem-engraver, &c. of Nuremberg, † 1532.

M. K. *Vide* **MARTIN KUNE.** Mint-master at Eisleben, 1560-1573.

M. K. *Vide* **MAX KIENLEN**. Mint-master at Ulm, 1635-1639.

M. K. *Vide* **MARTIN KRAFFT**. 1738 † 1781. Medallist at Vienna, Milan, and Munich.

M. K. *Vide* **MATZENKOPF** (Senior). Medallist at Salzburg, *circa* 1727-1754.

M. K. *Vide* **MATZENKOPF** (Junior). Medallist at Salzburg, *circa* 1755-1789.

M. K. *Vide* **F. X. MATZENKOPF**. Medallist at Salzburg, and Vienna *circa* 1790-1844.

M. K. *Vide* **MARTIN KESSEL**. Mint-master at Saalfeld, 1594-1614.

M. K. *Vide* **MARCUS KOCH**. Mint-master at Koenigsberg in Prussia, 1624-1625.

M. K. *Vide* **MARCUS KOCH**. Swedish Mint-master, 1628-1663.

MK. *Vide* **I. C. MÖRIKOFER**. Swiss Medallist; died at Berne in 1790.

M. K. *Vide* **MICHAEL KLEINER**. Mint-master at St. Petersburg, 1808-1809, Kolpin, 1810, and Ischora, 1810-1811.

M. K. *Vide* **MICHAEL KUTSCHKIN**. Medallist at St. Petersburg, 1845-1872.

O. K. *Vide* **OTTFRIED KÖNIG**. Medallist at Moscow, 1718-1724.

P. K. *Vide* **PHILIPP KLÜVER**. Mint-master at Danzig, 1588-1610.

P. K. *Vide* **P. KAISERSWERTH**. Medallist at Vienna, *circa* 1746-1771.

P. K. *Vide* **PETER KEMPSON**. Die-sinker at Birmingham, end of the eighteenth century, and early part of the nineteenth.

R. K. *Vide* **REINHARD KRÜGER**. Medallist of the first half of the nineteenth century.

S. K. *Vide* **SAMUEL KIRCHNER**. Mint-master at Schweidnitz, 1622.

S. K. *Vide* **SIEGMUND KLEMMER**. Mint-warden at Vienna, 1765-1776; also at Kremnitz, 1779.

T. K. Initials of an Issuer of Farthings and Tokens (*temp.* Commonwealth), in pewter and mixed metals (Æ and brass). On some of these coins, the initials **E. R.** occur.

W. K. *Vide* **WILHELM KITTEL**. Medallist at Breslau, 1730-1769; born in 1694.

W. K. *Vide* **WILHELM KLEINSCHMIDT**. Mint-master at Hildburghausen, 1760-1770.

W. K. *Vide* **WILHEM KULLRICH**. Medallist at Berlin, 1850-1885.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

KACHEL, GEORG (*Germ.*). Probably a son of Ludwig Kachel. His signature occurs, as the Designer, on a medal engraved by Schwenzer, commemorating the Silver Wedding of the Grand Duke Friedrich of Baden and his consort Louise, 1881.

KACHEL, LUDWIG (*Germ.*). Medallist and Mint-engraver at Karlsruhe, *circa* 1826-1874. Some of his medals are signed **K**, others *L. Kachel*. In 1834, he was entrusted by the Grand Duke of Baden with the execution of a medal on the consecration of the monument, placed in the chapel of the castle of Pforzheim, in honour of the 400 Pforzheimers who fell at Wimpfen. He is also the author of a medal with portrait of Ludwig, Grand Duke of Baden, and R℞. the Karlsruhe mint, 1826. A Kronenthaler of Baden, 1836, struck to commemorate the creation of the Zollverein is signed **K** on R℞., and a Portrait-medal of Prince Karl Egon II. of Fürstenberg and Consort Amalie, on their silver wedding, 1843, *L. Kachel*.

L. Kachel was born on 18. August 1791 at Ludwigsburg and died on 7. February 1878. His artistic career extended over a very long period; before 1816, the artist was employed in a private capacity; in that year he was appointed Assistant-engraver at Mannheim, in 1824, second Mint-warden at the same mint, in 1826, Mint-warden at Karlsruhe; nominated Privy-Councillor in 1836; and retired on a pension in 1874.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Menadier, *op. cit.* — Bahrfeldt, *Münzen der Fürstenthümer Hohenzollern.* — Fr. Dollinger, *Die Fürstenbergischen Münzen und Medaillen*, 1903.

KADNER VON GREIFENECK, GEORG (*Bohem.*). Mint-master at Joachimsthal, 1577-1582. Distinctive mark, dolphin or griffin's head within circle. His widow Lucia superintended the Mint after his death until 1584. The coins issued by him were struck in the name of the Emperor Rudolph II.

BIBLIOGRAPHY. — Fiala, *op. cit.*

KAERSCHMIDT *Vide* **KALTSCHMIDT.**

KAGRER, JAKOB (*Austr.*). Moneyer at Vienna, 1452.

KAHLE, PHILIPP (*Germ.*). Mint-engraver at Göttingen, 1621.

KAHLE BROTHERS (*Germ.*) Type founders of Weimar. Issued a bracteate Medallion of the Weimar Artists' Association, 1903.

KAISER, GREGOR (*Germ.*). Goldsmith, and Die-cutter at the Mint of Koenigstein, 1567.

KAISER, W. (*Swiss*). Editor of Medals, residing at Berne. I have noticed his signature on two medals executed by F. Homberg : Restoration of Berne Cathedral, 1893; — Inauguration of Tell's Monument at Altdorf, 1895.

KAISERSWERTH. *Vide* **KEISERSWERTH.**

KAISUN KHAN 海山 (*Chinese*). A.D. 1282-1311. Nephew of Timur, whom he succeeded in 1307 as third Emperor of the Yüan dynasty. He achieved noteworthy reforms. Under his rule, in 1309, there was a new issue of silver *tael* notes, and the first Mongol *cash* were coined.

BIBLIOGRAPHY. — Herbert A. Giles, *A Chinese Biographical Dictionary*, 1898.

ΚΑΛ (*Greek*). Coin-engraver's signature which is met with, sometimes also in the still more abbreviated form, **Κ**, on currency of Heracleia, Metapontum, Tarentum and Thurium, *circ.* B.C. 345-334. It generally occurs on types of great merit, and on some silver Staters of Heracleia, Metapontum and Tarentum, it is associated with the signature of the engraver **ΑΡΙΣΤΟΞΕΝΟΣ**.

Dr Arthur Evans has been the first to recognize an artist's signature in the inscription **ΚΑΛ**, **Κ** (*Horsemen of Tarentum*, p. 54 sqq.) and M. M. P. Vlasto has since supplemented our information on the subject (*Journal international d'archéologie numismatique*, p. 104 sqq.).

The accompanying list of the artist **ΚΑΛ**'s work is based upon the conclusions of the above-named writers.

HERACLEIA

The artist **ΚΑΛ**, who, with his associate Aristoxenos, succeeded **Φ**, the originator of the Herakles type on Heracleian coins, was probably employed in cutting coin-dies at Heracleia between B.C. 345 and 334. To that same period belong his Metapontine types,

and probably also his Tarentine and possibly Thurian issues. All these show a remarkable similarity of style and treatment.

A conjunction of the signatures ΚΑΛ, ΦΙ and ΑΡΙ occurs at about the same period on coins of Tarentum.

1. Æ. Didrachm. Obv. Head of Pallas to r., wearing earring, necklace, and crested helmet, on side of which, Skylla hurling stone; in front, Δ Κ Φ : border of dots.

℞. ΗΗΡΑΚΛΗΙΩΝ. Herakles, nude, standing towards r., strangling lion with both arms; behind, ΚΑΛ and club; between legs, owl, to r.

Weight, 119,9 grs. — B. M. Cat., *Italy*, p. 228, nos 28, 29. — Carfrae Sale Catalogue, lot 10. — Montagu Sale Catalogue, Pl. 1, n° 34.

2. Æ. Didrachm. Obv. ΗΡΑΚΛΗΙΩΝ. Head of Pallas to r., wearing earring, necklace, and crested Corinthian helmet, on which Skylla; behind Κ; border of dots.

℞. ΗΗΡΑΚΛΗΙΩΝ. Herakles, nude, standing, facing, holding club downwards in r. and bow in l.; over left arm, lion's skin; in field, to l., one-handled vase, beneath which, ΑΘΑ.

Weight, 121,7 grs. — B. M. Cat., p. 229, n° 33.

METAPONTUM

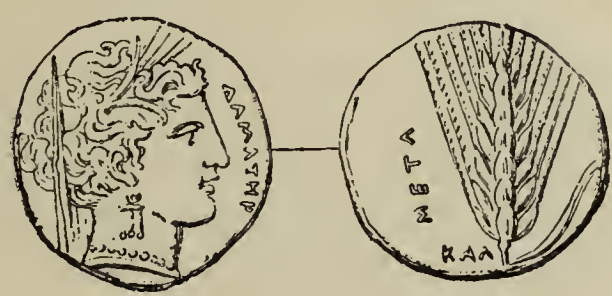
The coins of Metapontum signed ΚΑΛ and Κ are all remarkable in style and were struck between B.C. 345 and 334. The latest are probably those exhibiting on obv. the laurel-crowned head of Zeus,

which belong to the time of Alexander of Epirus' landing in Italy and sojourn at Metapontum.

3. ℞. Didrachm. Obv. Head of Demeter to r., wearing corn-wreath and diaphanous veil hanging down behind, also earrings and pearl-necklace; in the field, to r. ΔΑΜΑΤΗΡ : border of dots.

℟. ΜΕΤΑ (to l.). Ear of corn, to r., bucranium and ΚΑΛ in microscopic letters.

De Luynes Collection, Paris. — Vlasto, 1901, Pl. G, 14.



4. ℞. Didrachm. Similar, with dove instead of bucranium on ℟.

Head, *Hist. Num.*, p. 64. — Vlasto, p. 105, n° 2.

5. ℞. Didrachm. Similar, with serpent instead of dove.

6. ℞. Didrachm. Similar, without any symbol.

Bunbury Sale Cat., lot. 134. — Garrucci, Pl. CIII, n° 5. — Vlasto, p. 105, n° 4.

This head of Demeter bears strong resemblance with that of Hera on the Tarentine gold staters of Archidamos and Alexander the Molossian's time, remarks Dr Evans, who notices, however, that the stephanê is here replaced by a corn-wreath.

7. ℞. Didrachm. Obv. Three-quarter face representation of the youthful Dionysos, ivy-crowned, to l.; in the field, to r., ΚΑΛ.

℟. ΜΕΤΑ. Ear of corn, with leaf to l. on which serpent; beneath leaf, ΦΙΛΟ.

Fiorelli, Collⁿ Santangelo, nᵒˢ 4018, 4019. — Garrucci, *op. cit.*, Pl. CIV, 3, where the coin is badly reproduced. — Vlasto, *op. cit.*, Pl. G, 16. — Evans, *Horsemen*, &c., p. 72, note 93.

This beautiful type of Dionysos has much in common with the head of Apollo or Helios on the Tarentine gold $\frac{1}{12}$ Staters and silver Diobols struck by the Molossian Alexander in Italy.

8. Æ. Didrachm. Obv. Oak-crowned head of the Dodonaean Zeus; behind, fulmen.

℞. ΜΕΤΑΓΟΝ. Corn-spike; in field, to r. ΚΑΛ.

Carelli, Pl. CLII, 54. — Evans, *Horsemen* &c., p. 82.

9. Æ. Didrachm. Obv. Laureated head of Zeus, to r.; laurel-wreath with berries; behind, fulmen.

℞. ...ΤΑΓΟΝ. Ear of corn with leaf to r.; above, poppy-head, beneath which, ΚΑΛ.

Weight: 119,8 grs. — Vlasto, *op. cit.*, Pl. ς, 15. B. M. Cat., *Italy*, p. 249, n° 89. — Evans, Sale Catalogue, 1898.

10. Æ. Didrachm. Similar, without poppy-head on ℞.

Seltman Collection. — Vlasto, *op. cit.*, Pl. ς, 19.

A comparison of these heads of Zeus with that on the Tarentine gold Staters of Alexander of Epirus leaves no doubt that the artist ΚΑΛ was the engraver of both the Metapontine and Tarentine coins.

With the signature Κ, Mr. Vlasto illustrates two very rare specimens which are described in Fiorelli's Catalogue of the Santangelo Collection at Naples.

11. Æ. Didrachm. Obv. Helmeted head to l. of young hero (probably "Tharragoras"); in front, ΘΑΡΡΑΓΟΡΑΣ; to r., Κ.

℞. Ear of corn with leaf to l., to r., ΜΕΤΑ; beneath, ΟΝΑ.

Vlasto, *op. cit.*, Pl. z, 2. — Fiorelli, *Santangelo Cat.*, n° 4093.

The inscription ΟΝΑ which occurs on the ℞. of this coin is also found on a Didrachm of Tarentum, with obv. by ΚΑΛ (Evans,

Period IV. type H, n° 4), which constitutes one more proof that the same engraver worked also at Tarentum, and that here he signed *en artiste* K.

12. Æ. Didrachm. Obv. ΔΑΜΑΤΗΡ. Head of Demeter to l., wearing corn-wreath : behind, K.

℞. ΜΕΤΑ. Ear of corn with leaf to l. ; above which, crab, and beneath, ΑΡΧΙΠ.

Vlasto, *op. cit.*, Pl. z', n° 3. — Fiorelli, *Santangelo Cat.*, n° 4035.

TARENTUM

Both Dr Evans and M. Vlasto have dwelt at length on the question whether the signature ΚΑΛ or K on coins of Tarentum refers to a magistrate or to an engraver, and they have proved beyond doubt that, not only ΚΑΛ was a die-cutter, but also that he is the same artist who worked at Heracleia and Metapontum.

Some of the Tarentine productions of ΚΑΛ are signed, others can only be ascribed to him on account of similarity of work with other known dies by him. Of course, in case of unsigned coins, there is always uncertainty as to their attribution.

13. Ꝗ. Stater (Circ. B.C. 340). Obv. Head of Hera to r., wearing ornamented stephanê and diaphanous veil hanging down behind (as on silver Didrachm of Metapontum (n° 12), described above); also earrings with three pendants and pearl-necklace. In the field, to r., a dolphin ; to l., E : border of dots.

℞. ΤΑΡΑΝΤΙΝΩΝ (to l.). Poseidon, upper part of body nude, lower part enveloped in himation, seated to l. on chair, and holding trident in l. hand. His son, Taras, stands in front of him, nude, with both hands raised ; in the field, to r., star and ⊢ ; between the legs of the stool, a small K : border of dots.

Weight : 8,52 grammes. — De Luynes Collⁿ, Paris. — Vlasto, *Monnaies d'or de Tarente*, Pl. IE, 1.

Varieties exist of this coin at the British and Berlin Museums, and there was one in the Ashburnham collection.

14. ℞. Ꝗ. $\frac{1}{6}$ Stater. Obv. Head of Hera, without the veil, wearing stephanê, under which the hair falls down behind in long curls ; earrings and necklace ; in the field, to l. K ; to r., ⊢.Μ.Φ : border of dots.

℞. ΤΑΡΑΣ (to r.). Taras (as Herakles infant) seated, the r. knee bent, holding in r. hand a distaff, and in l. a ball of wool ; in the field beneath, dolphin to r.

Santangelo, n° 2297. — Vlasto, *loc. cit.*, Pl. IE, 11.

Specimens are in the Museums of Vienna, Paris, Berlin, &c.

15. Ꝗ. $\frac{1}{12}$ Stater. Head of Hera, as above to r. ; in the field to l., ⊢, to r. Μ—Φ : border of dots.

℞. Diota; around, ΤΑΡΑΝ.

Vlasto, *loc. cit.*, Pl. IE, 14.

Specimens in London, Paris, Berlin, Vienna, Naples, &c.

16. Æ. Stater of Alexander of Epirus, son of Neoptolemos, struck at Tarentum (?) B.C. 334-330. Obv. Head of Zeus Dodonaeos to r., wearing oak-wreath.

℞. ΑΛΕΞΑΝΔΡΟΥ / ΤΟΥ ΝΕΟΠΤΟΛΕΜΟΥ. Fulmen and spear-head in centre.

Weight : 8,55 grammes. — Vlasto, *loc. cit.*, Pl. IE, 16. — London and Paris.

This head of Zeus and that on the silver Didrachms of Matapontum (nos 8-10) are identical in style and treatment, and were probably copied from some fine contemporaneous sculpture.

17. Æ. $\frac{1}{12}$ Stater. Obv. Radiate head of Helios, three quarter-face to l.

ΑΑ

℞. Fulmen.

ΕΞ

Weight, 0,648 grammes. — Vlasto, *loc. cit.*, Pl. IE, 13.

Specimens in the Vlasto and Evans Collections.

18. Æ. Diobol. Obv. Radiate head of Helios, three-quarter face to l.

℞. ΑΛΕΞΑΝΔΡΟΥ ΤΟΥ ΝΕΟΠΤΟΛΕΜΟΥ. Fulmen.

Weight : 1,15 grammes. — Vlasto, *loc. cit.*, 1901, Pl. G, 17-18. Varieties in the Vlasto, Brit. Museum, Naples Museum, &c. collections.

This type of head of Helios is evidently due to the same engraver ΚΑΛ who did the fine Didrachm of Metapontum (n° 7) with three-quarter face of Dionysos, on which we find the same characteristic treatment of curls and peculiar smile, as M. Vlasto remarks.

19. Æ. Didrachm (Period IV., B.C. 344-334). Obv. Nude boy crowning his horse, foreleg raised, to r. ; beneath, Κ and club.

℞. Taras to l. riding on dolphin, holding trident and round shield in l. hand and kantharos in extended r. ; beneath, Ω and waves : plain border.

Evans, type B, 1, Pl. IV, 1. — Carelli, CXII, 163.

20. Æ. Didrachm. Obv. Nude boy crowned by flying Victory on prancing horse to r., which is embraced by another naked boy ; Κ beneath horse : beaded circle.

℞. Taras riding sideways on dolphin to r., turning back to aim his trident at tunny-fish ; beneath, waves ; in field Ι ; under arm of Taras, square raised tablet.

Evans, type F, 2. Paris.

21. Æ. Didrachm. Obv. Similar, but Ι beneath horse. ℞. Taras seated sideways on dolphin to l., as last, extending one-handled vase ; behind, Κ.

Evans, type F, 3, Pl. IV, 5. — B. M. Cat., n° 172. — Car., CXI, 150.

22. Æ. Didrachm. Obv. As last. ℞. Similar; K in front of Taras, and behind, a square raised tablet.

Evans, type F, 4, Pl. IV, 6. — Leake Collection.

23. Æ. Didrachm. Similar, with scallop in place of tablet on ℞.

Evans, type F, 5. — Car., CXI, 149.

24. Æ. Didrachm. Obv. Nude horseman in crested helmet to l., holding two lances and round shield in l. hand; shield adorned with hippocamp. In front, Victory winged, clad in diploïdion, advancing to l., turns half round and seizes the rearing steed by the rein and forelock; above, ΤΑΡΑΝΤΙΝΩΝ in minute letters; in field to r. ⊢Α; beneath horse, Μ and ΚΑΛ in minute letters. ℞. Taras astride on dolphin to r., throwing forward l. leg., hurling dart with r., and in his l. holding two spears, while his chlamys, caught on his l. arm, streams in the wind; beneath, ΚΑΛ in minute letters, and waves.

Evans, type G, 1, Pl. IV, 7. — Santangelo Collection. — Vlasto, 1901, *loc. cit.*, Pl. Z, 7. — B. M. Cat., n° 272. — Cf. Carelli, CXII, 107.

25. Æ. Didrachm. Obv. Nude horseman on prancing horse to r., lancing downwards with r. hand; behind, a large round shield and two lances : border of dots; in field to l., ⊢; to r. Α; beneath horse, ΚΑΛ / Α.

℞. Taras astride on dolphin, holding a crested helmet between his hands, with his head slightly bowed towards it; in field, on either side, an eight-rayed star; beneath dolphin, ΦΙ.

Evans, type H, 1, Pl. IV, 11. — B. M. Cat., n° 213.

26. Æ. Didrachm. Similar, but on ℞. beneath dolphin, ΑΡΙ.

Evans, type H, 2, Pl. IV, 10. — B. M. Cat., n° 210.

The ΑΡΙ may here stand for Aristoxenos.

27. Æ. Didrachm. Similar, but on ℞. beneath dolphin, ΚΑΛ.

Evans. type H, 3. — B. M. Cat., n° 211.

28. Æ. Didrachm. Similar, but on ℞. beneath dolphin, ΟΝΑ.

Evans, type H, 4. — Nervegna Collection.

The inscription ΟΝΑ is associated with that of Κ on a Metapontine Didrachm (n° 11).

29. Æ. Didrachm. Obv. Similar; but in field to l. Α, to r. Ν; beneath horse ΚΑΛ/Χ. ℞. As last, but no stars; beneath dolphin, ΚΑΛ.

Evans, type H, 5, Pl. IV, 9. — Car., CXII, 159. — B. M. Cat., n° 212.

30. Æ. Didrachm. Obv. Similar; in field to r., Ν; beneath horse, ΚΑΛ/Ν.

℞. Taras astride, &c., to l., his further leg outlined in front of dolphin's head; he holds in his l. hand a small round shield ornamented with hippocamp, and extends his r. to receive a small wreath-bearing Victory; in field, to r., Κ; beneath dolphin, waves, and small tunny-fish.

Evans, type H, 6, Pl. XI, 8. — Paris Medal Cabt. — Car., CXII, 160.

31. Æ. Didrachm. Obv. Two Dioskuri cantering to r.; above, ΤΑΡΑΝ.....; beneath horse, ΚΑΛ, in microscopic letters.

℞. As last, with Taras holding two spears and hippocamp shield; beneath, ΚΑΛ and waves.

Evans, type K, 1. — Nervegna Collection.

32. Æ. Didrachm. Obv. Nude male figure standing to l., and half turning round to seize forelock and bridle of stationary horse; he holds in l. hand, which is laid on the bridle, a wreath. The horse is mounted by a naked boy; above, ΤΑΡΑΝΤΙΝΩΝ; in field to l., Η; to r., Δ; beneath horse, ΚΛΛ in microscopic letters: border of dots.

℞. Taras as an Ephebos riding on dolphin to r., and holding in l. hand a strung bow and two arrows, and in his r., behind him, another arrow; beneath, ΦΙ.

Evans, type L, 1, Pl. IV, 8. — Santangelo Collection. — Vlasto, *loc. cit.*, Pl. Z, 6.

Some Didrachms of Period III of Evans (*Circ.* B. C. 380-345) and probably belonging to the end of that period bear the shortened signature of the artist, Κ or Ϟ (*Vide* Evans, *Horsemen of Tarentum*, p. 52 sqq.).

33. Æ. Didrachm (Period III). Obv. Nude boy (ἄμφιππος) on horse walking to l., who holds the bridle of a second horse walking beside the other; he is crowned by a small Victory flying behind; in field to l. K; beneath horse, ΦΙ.

℞. Taras seated sideways on dolphin to l., turning round to aim trident at tunny-fish (cfr. n° 20); below, curling waves; in field to r. A.

Evans, type G, 1. Pl. III, 8. — Evans Collection.

34. Æ. Didrachm. Similar; no letter in field of ℞., trident with cross-bar at top.

Evans, type G, 2. — Car. CXIV, 214.

35. Æ. Didrachm. Obv. Similar. ℞. As last, but beneath dolphin, Ϗ, and in the field to r., square raised tablet (cfr. n° 20).

Evans, type G, 3. Pl. III, 7. — B. M. Cat., n° 185.

36. Æ. Didrachm. Obv. Similar. ℞. Taras astride, &c., to l., his l. hand resting on the dolphin's back, and with his r. extending one-handled vase; in field to l. K; below, waves.

Evans, type G, 4. — Car. CXIV, 213.

Dr Evans points out that "in the present group of coins the initial A is associated with the obverse signatures K and ΦΙ in conjunction. This conjunction of signatures answers under an abbreviated form to the conjunction of ΚΑΛ, ΦΙ and ΑΡΙ on a group of coins which presents the clearest example of artistic collaboration on the Tarentine dies... The signature K undoubtedly belongs to the same engraver, who at a slightly later date attaches his signature to some of the noblest of the Tarentine types, indifferently with the initial K and the fuller form ΚΑΛ".

37. Æ. Didrachm. Obv. Horseman advancing to l. in crested helmet, holding reins in r. hand, shield and spear in l.; beneath horse, Δ.

℞. Taras holding trident on shoulder; beneath, K and waves.

Evans, type H. — B. M. Cat., n° 193. — Vlasto, 1901, *loc. cit.*, Pl. z, 5.

On a Didrachm of Period V of Evans (B.C. 334-302) we also meet with the signature ΚΑΛ.

38. Æ. Didrachm. Obv. Phalantos in crested helmet, on cantering horse to l., and covering himself with a large round shield on which is a dolphin; in field to l. A; beneath horse, ΚΑΛ.

℞. Taras, of infantine Dionysiac type, astride, &c. to l., holding distaff in l. hand and his r. resting on dolphin's head; in field to l. ΕΟΙ; to r., trident.

Evans, type C, 1. — Cfr. B. M. Cat., n° 271.

Dr Evans' judicious remarks and reasons for considering the signatures ΚΑΛ, ΦΙ, ΑΡΙ &c. as those of Engravers may be quoted here to explain their introduction into the present work: "The private

character of the moneyer's industry explains how it is that the same signatures appear on the coins of different cities, it being natural that an Ἀργυροκόπος who had earned a reputation as a good engraver, should at times obtain employment even from remote quarters. But where a system of this kind prevailed and the coinage of the State, instead of issuing as at Athens from a central mint, was entrusted to private enterprise, it became the more necessary that the individual pieces should receive the guarantee of the moneyer or firm of moneyers, who had made themselves responsible for their sterling weight and standard, as well as their artistic excellence. A coiner, who was also his own die-sinker, signed in both qualities. It was open to him in some cases, if he was a great artist, to lay stress on that side of his character and sign upon a coin as he might upon a gem. But local custom, or the accident of the type he had to deal with, was not always favourable to the adoption of such a practice. In cities where private moneyers supplied the public needs, it may well have been required by law that the signature that authenticated the coin and fixed the responsibility of the individual should be made clearly manifest. So at Velia we find both Philistiôn and Kleudoros, although on one side of the coin they follow the purely artistic tradition, signing conspicuously enough on the other side with the first letters of their names, and in a style which recalls the contemporary Tarentine practice. At Tarentum itself, whether owing to special regulations on the part of the State or to natural causes inherent in the type, this seems to have been the only form of signature current, if we except some microscopic signatures of ΚΑΛ and ΦΙ.

"It is a form which emphasizes the official responsibility of the moneyer in all his capacities. But it covers his artistic qualifications; it does not exclude the possibility of his having achieved fame in other fields as an engraver, and where we find, as in the case of ΚΑΛ... of ΑΡΙ... or of ΦΙ... a signature associated with excellent work, we have as much right to place him in the rank of artistic engravers as if he had hidden his name in some part of the design.

"No one doubts that the small and concealed signatures of an earlier period, such as those represented by the great Sicilian works of the close of the fifth and beginning of the fourth century, have a purely artistic value. They belong to a time when, whether owing to the monetary system then in vogue or to other causes, it was not thought necessary for moneyers as such to attach their sign manual. When we find a signature of this kind we have a right to exclaim, "It is an engraver's signature, and therefore an artist's". But, as we see from the Tarentine series, a practice grew up during the fourth century of engravers initialling every single piece. At

times, as in the case of the Velian coins referred to, they continue or revive the older practice of interweaving their name full-length, or in an abbreviated form, with some part of the design. But even in such a case as this they usually repeat their signature in its more official form on the other side of the same coin.

" At times, as at Thurioi, we are able to trace a regular transition from signatures of the old artistic character to the regulation stamp. But to seize on this difference of type as a proof that the later signatures are not those of the engravers of the dies is to mistake the point at issue. The truth is, that during the later period with which we are specially concerned, it is not the lack of engravers' signatures that should cause perplexity, but their abundance. There are some who, from the noble style of their designs, the gem-like finish of their work, and the fact that they were employed by different cities, evidently enjoyed an artistic reputation in their own day although they may not have signed in the older artistic fashion. There are others, such as the die-sinker who signs **EY** at Tarentum, who, by the evidence of their own work, have no claim to rank as artists. But to take the last-named example as a crucial test, the very grossness of the features that characterize the coins signed **EY** proclaims identity of handiwork. The magistrates' names that occur beneath the horses on this group of coins continually vary, but the signature in the field and the style of engraving go hand in hand ; they come in and they depart together. It is an engraver's signature, but not an artist's ".

THURIUM

M. Vlasto has suggested that this same Engraver **KAΛ** or **K** may have executed some coin-dies for Thurium.

39. Æ. Didrachm. Obv. Head of Pallas to r., wearing necklace and crested Athenian helmet, on the side of which, Skylla, holding trident ; on flap of helmet, **K**.

℞. **ΘΟΥΡΙΩΝ**. Bull with r. fore-leg raised, and tail erect, butting to r. ; in ex., dolphin to r.

B. M. Cat., *Italy*, p. 293, n° 19. — Vlasto, 1901, *loc. cit.*, Pl. G', n° 20.

The engraver **K** has placed in the hand of Skylla, instead of the usual oar or stone a trident which is identical with that seen in the hand of

Taras on coins of Tarentum by ΚΑΛ or Κ, and on ℞. in ex. a dolphin instead of the tunny-fish.

40. Æ. Didrachm. Obv. Head of Pallas to r., wearing necklace and crested Athenian helmet, on the side of which, Skylla, with her hand to her head; Κ on flap of helmet.

℞. ΘΟΥΡΙΩΝ. Bull, with r. fore-foot raised, and tail erect, butting to r.; in ex., tunny-fish to r.; on rump of bull Κ.

B. M. Cat., *Italy*, p. 292, n° 53. — Vlasto, 1901, *loc. cit.*, Pl. G', n° 21.

Raoul Rochette had noticed the signature Κ on bull's rump and suggested its attribution to *Kleudoros*, whose abbreviated signature was however always ΚΛΕΥ in monogram and never Κ. (*Vide suprâ*).

KALCHER, ANTON (*Austr.*). Goldsmith and Silversmith of St. Pölten, born on the 12th June 1800, died on the 12th October 1861. He engraved a medal, with bust of Christ on obv. and allegorical representation on ℞., commemorating the Educational Institute founded by Kalcher for the poor of St. Pölten.

Bibliography. — *Mittheil. des Klubs*, &c., 1890, p. 113.

KALDENBACH (*Germ.*). Signature of a Die-sinker, which is met with on German military decorations.

KALLAI, DAVID (*Austr.*). Coin-dealer and Medal-publisher,

Portrait-medal of Dr Adolf Jellinek.

residing at Vienna. He edited amongst others a Portrait-medal of Dr Adolf Jellinek, chief Rabbi and Preacher of the Jewish Community in Vienna, 1893, also a commemorative medal of Andreas Hofer, etc.

KALLEN, PETER PAUL VON (*Germ.*). Gem-engraver at Breslau, *circa* 1674.

KALTSCHMIDT, JOHANN KONRAD (*Germ.*). Goldsmith of Augsburg, was Mint-master at Heidelberg 1733-1735, and Stuttgart, 1735.

BIBLIOGRAPHY. — *Mitth. der bayerischen Numismatischen Gesellschaft*, 1900.

KAMM, JEAN DANIEL (*French*). Die-sinker of Strassburg, end of the eighteenth century, (*circ.* 1768-1790). His signature **KAMM. F.** occurs on a variety of the medal struck in commemoration of the election of Philippe Frédéric Dietrich, First Mayor of Strassburg, 5. February 1790, and also on the following : Mausoleum of the Maréchal de Saxe, in St. Thomas Church, Strassburg; — Portrait-medal of J. B. Schoepflin, 1771 ; — Exhibition of a Rhinoceros at Strassburg, 1748, &c.

BIBLIOGRAPHY. — Hennin, *Histoire numismatique de la Révolution*, 1826. — Rondot & De La Tour, *Les Médailleurs et les Graveurs de Monnaies, Jetons et Médailles en France*, Paris, 1904.

KAMMERER or **CAMERER, JOBST** (*Germ.*). Goldsmith of Hall, in Saxony, who sent to the Nuremberg Council a Portrait-medal, gilt and chased, of the Emperor Ferdinand I., for which he received the sum of 12 Thalers, on 22. April 1557.

BIBLIOGRAPHY. — Dr Friedrich Kenner, *Urkundliche Beiträge zur Geschichte der Münzen u. Medaillen*, Num. Zeit. 1903.

KÄMMERER (*Germ.*) Medal-engraver who worked for Gottfried Drentwett at Augsburg, *circa* 1850-1869.

KÄMMLEIN or **KEMLEIN, STEPHAN** (*Germ.*). Mint-master at Nuremberg, 1532-1547; Jägerndorf, 1557; and Schwabach, 1560. His distinctive sign was a lion holding a small comb in forepaw.

KAMPFHAUSEN, ANTON (*Germ.*). Mint-master at Düsseldorf, 1749-1766. His initials **A. K.** occur on Ducats struck by him.

KAN ATEN (*Indian*). Gem-engraver, under the Moghul Emperor Shah Jehan (1627-1666). His signature occurs on a beautiful cameo in the Paris Cabinet, representing Shah Jehan cutting in two with his sword a lion devouring a man lying prostrate under its claws (sardonyx of three strata).

The subject of this fine gem, observes M. Babelon, is evidently inspired from the myth of Hercules strangling the lion.

BIBLIOGRAPHY. — Babelon, *La Gravure en Pierres fines*, Paris, 1894.

KANDLER, JOHANN (*Austr.*). Mint-master at Plan, under the Counts of Schlick, 1625-1641. He issued Double Thalers, Thalers,

Half and Quarter Thalers and Groschen, with the distinctive symbol, a small can, accompanied by his initials **I. C.**

BIBLIOGRAPHY. — Eduard Fiala, *Das Münzwesen der Grafen Schlick*, Num. Zeit., 1890.

KANGSDORF (*Germ.*). This Die-sinker's initial **K** occurs on a member's jewel of the Masonic Lodge "Minerva" of the three Palms, Leipzig; dated 1766.

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, 1880.

KAPFER (*Germ.*). This Die-sinker's signature is found on the ℞ of a medal of Maria Theresia, commemorating the Peace of Hubertsburg, 1763, the obv. of which is by Hedlinger.

BIBLIOGRAPHY. — *Katalog der Münzen-und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamtes*, Wien, 1902.

KAPLAN, FERDINAND (*Austr.*). Mint-master at Prague, in conjunction with Wolf Pellety, 1694 (?).

KAPLAN, MICHEL (*Russ.*). Contemporary Sculptor, born at Odessa; pupil of Falguière and H. Daillion. By him are various Portrait-medallions in bronze; amongst others: Mlle Marie Anne de Bovet; — Mme M. V***, etc.

KAPP, MICHAEL (*Germ.*). Goldsmith of Mayence, Mint-warden, there, 1629.

KAPPEYNE, PIETER (*Dutch*). Mint-master at Middelburg, 1725-1752.

KAPPLAN, DAVID (*Germ.*). Mint-master at Saalfeld, Saxony, 1622.

KAPPLAN, HERMANN (*Germ.*). Mint-warden at Saalfeld, 1595-1601.

KARIUS, FRIEDRICH (*Germ.*). Goldsmith and Medallist at Erfurt, *circ.* 1817.

KARL, FRANZ (*Austr.*). Mint-engraver at Vienna, 1823-1845.

KARL, HEINRICH (*Austr.*). Medallist at Vienna, first half of the nineteenth century. His signature occurs on the following medals: Battle of Leipzig, 1813; — Prize Medal of the Oswald School at Mautern, 1803; — Prize Medal of the English Young Ladies' Boarding School at St. Pölten, 1816; — Visit of the Emperor Francis Joseph I. to Nagy-Banya, 1852; — X. Congress of Hungarian Physicians at Neusohl, 1842 (In Boston Coll^n^), etc.

His usual signature was **H. K. F.**

BIBLIOGRAPHY. — *Katalog der Münzen u. Medaillen*, &c.

KARLSTEEN, ARFVID (*Swede*). (1654-1718). *Vide* Vol. I, p. 212.

We read in Bolzenthal, p. 237 : " The Court of Stockholm employed an artist, Arvid Karlsten, who in his time received excessive distinction. Born at Karlskoga in Vermland, 1647, he had in his early youth made himself so well acquainted with the Art that he was enabled to pursue his studies in foreign countries; in Paris under Varin, and in London under John Roettier. After he had finished them, he obtained celebrity in Berlin and Dresden, but he however left Germany for love of his native country. He was much esteemed and was soon after raised to the nobility (1692); this he truly deserved as he was so much above his contemporaries. He highly respected his teacher Varin, although his style approaches in a singular manner to that of John Roettier. As to the excellence of his works, it appears to us that he was not equal to his countryman Raymund Faltz; but like him he excelled in engraving portraits, wherein both were wonderfully successful.

Portrait-medal of Afvid Karlsteen, by Hedlinger.

Karlsten undertook a series of medals of the kings of Sweden, beginning with Gustavus Wasa and ending with Charles XII. They are about 2 inches in size. His remaining works relate to kings of Sweden, under whom he lived, to Louis XIV. of France, to the Elector Frederick III. of Brandenburg, to Ernest Augustus of Hanover, and to many private persons, &c. This artist was 64 years old when he died (1718). "

Karlsteen's usual signature is *AK* or AK. It occurs also on copper-plate engravings and miniature paintings. His medal series of Swedish Kings from Gustavus I. to Charles II. is well known.

This celebrated artist is the author of the following medals : Gustavus I., War and Peace medals (4 var.); — Commemoration of the Reformation; — The King's son, hereditary Prince; — Eric XIV., Naval Victory over the Danes; — The King's Motto; — Astrological Studies; — Abdication, 1568; — John III., The two brothers John and

Charles; — Coronation; — SIGISMUND of Poland, King of Sweden (2 var.); — CHARLES IX., Commemoration of the Confession of Augsburg; — The Constitution (2 var.); — Portrait-medal, dated 1606; — GUSTAV ADOLPHUS II., Peace with Denmark; — Marriage with Maria Eleonora of Brandenburg; — Battle of Lützen; Accession of Queen Christina, Portrait-medal; — CHRISTINA, Accession; — *Matri Castrorum*; — Naval Victory over the Danes, 1644; — Peace of Westphalia (2 var.); — Coronation 20. October 1650 (one variety *illustrated*); — The Queen at Upsala, 1654 (sev. var.); — Jonas Hambraeus; — Portrait-medal, NEC.FALSO.NEC.ALIENO; Another, NE.MI.BISOGNA.NE.MI.BASTA; — Another, SVFFICIT; — CHARLES X. GUSTAVUS, Marriage with Hedvig Eleonora of Holstein-Gottorp at Stockholm, 24. October 1654; — The King's Journey to Zeeland with the Crown Prince, 1658 (5 var.); — Peace with Denmark, 26. February 1658 (3 var.); — Death at Göteborg,

Medal of Queen Christina, by A. Karlsteen.

13. February 1660; — Portrait-medal; — Charles Gustavus, Hedvig Eleonora and Charles XI. (2 var.); — HEDVIG ELEONORA, as Queen Regent; — Peace of Oliva; — Peace of Kardis; — 74th Birthday; — Portrait-medal; — The Queen and her son Charles XI; — CHARLES XI., The King receives the Order of the Garter, 1669; — Beginning of reign, 18. December 1672 (3 var.), ℞. LVSTRATIS FINIBVS (sev. var.); — Coronation at Upsala, 28. September 1675 (8 var.); — Victory over the Danes at Lund, 4. December 1676 (7 var.); — Victories over the Danes at Halmstad, Lund and Landskrona (2 var.); — Peace with Denmark and Betrothal of the King with Princess Ulrica Eleonora, 1679 (3 var.); — Sweden's Prosperity under King Charles XI. (6 var.); — Marriage of the King with Princess Ulrica Eleonora, 6 May, 1680; — Birth of Prince Charles, 17. June 1682; — Opening of the Riksdag, 7. October 1682 (2 var.);

— Birth of Prince Gustavus, 1683; — The King's Visit to the Silver mines at Sahlberg, 1687 (3 var.); — Sweden's Prosperity and Independence, 1687 (6 var.); — The Royal Castle at Stockholm, 1692; — Jubilee Festivities at Upsala, 1693 (3 var.); — The King's Visit to Vesterbotten to see the midnight sun, 1694 (2 var.); — Death of the King at Stockholm, 5. April 1697, and funeral, 24. November (5 var.); — Portrait-medal of Charles XI.; — Portrait-medal of the King and Queen (5 var.); — Ulrica Eleonora, her Arrival in Sweden, 1680 (2 var.); — Coronation at Stockholm 25. November 1680; — The Queen's good qualities and virtue (6 var.); — Death at Carlberg Castle, 26. July 1693, and Burial, 28. November (7 var.); — Charles XII., His Childhood, 1688 (2 var.); — Peace of Ryswik, 1697 (2 var.); — Coronation, 14. December 1697 (8 var.); — Gaming counter; — Peace with Denmark, 18. August 1700; — Victory over the Russians at Narva, 1700 (4 var.); — The King's campaign against Frederick IV. of Denmark, Augustus I. of Poland and the Czar Peter I. of Russia; The King's army near Riga, 9. July 1701; — Victory over the Saxons and Poles at Klissow, 1702; — Victory over the Saxons and Lithuanians at Pultousk, 1703; — Thorn opens its gates to the Swedish army; — The Swedish army under the command of Count Adam Ludwig Lewenhaupt, 1705; — The Swedish army under the command of Count Carl Gustaf Rehnsköld defeats the Saxons and Poles at Fraustadt, 3. February 1706; — Peace of Alt-Ranstadt, 14. September 1706; — The King restores the Reformed Church in Silesia, 1707-8; — The blooming Aloe; — Sweden's glorious successes, &c.

To Karlsteen belong also the following medals: Prince Elector Anselm Franz Baron von Ingelheim, Archbishop of Mayence; — Delimitation of the frontier between Brandenburg and Brunswick, with bust of George William, Duke of Brunswick and Lüneburg, 1699; — El. Brenner, Swedish numismatist and miniature-painter; — Marriage of Prince Elector Ernest Augustus of Brunswick with Sophia, Princess Palatine, 1658; — Prize Medal of Brunswick, with bust of Duke Ernest Augustus, 1691. R℞. EN.LABOR.EN PRÆMIVM; — Medal on the Death of Duke Ernest Augustus, 1698; — Marriage of Sophie Charlotte, daughter of Duke Ernest Augustus, with Frederick I. of Prussia, 1691 (2 var.); — Medal on the Death of Prince Charles Philip of Brunswick-Lüneburg in the War against the Turks, 1690; — Urban Hiaerne, 1682; — Dr Christian Constantin Rumpf, Stockholm, 1681; — Dr Matthias Riben, of Stockholm, 1712; — Dr Urban Hjierne, 1702; — Hevelius, the astronomer; — John Calvin; — Martin Luther (sev. var.); — Peace of Travendal between Sweden and Denmark, 1700, &c.

In 1687, the artist was paid 759 livres by the Paris Medal Mint for dies supplied from Stockholm (3 obvs. and 3 R/s. of medals).

Ammon states that Karlsteen was first apprenticed at the Stockolm mint, and that some of his first productions were coin-dies for the mint of Alvesta. According to the same authority, he learned engraving in steel from a Knight at the Danish Court, H. Von Falkenstein.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Lohner, *Sammlung merkwürdiger Medaillen.* — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — Franks & Grueber, *Medallic Illustrations*, &c. — *Various Sale Catalogues.* — J. J. Guiffrey, *La Monnaie des Médailles*, Revue numismatique, 1887. — Ammon, *Sammlung berühmter Medailleurs*, 1778. — Köhler, *Münzbelustigungen.* — *Numophyl. Burckh.* — Flad, *Berühmte Medailleurs.*

KARPOS. Fictitious signature on a Poniatowski gem, representing Jason and Medea at the altar of Diana or Hecate, exchanging vows of mutual fidelity.

KARRESS, M. (*Austr.*). Die-sinker or Agram, who in 1869 executed a medal on the Visit to Croatia of the Emperor Francis Joseph and his consort.

KARSTEN (*Germ.*). Mint-director at Breslau, 1817.

KASCHAUER, ANDREAS (*Germ.*). Mint-warden at Nuremberg, 1509.

KASCHNITZ, FRANZ DE PAULA VON (*Germ.*). Mint-master at Günzburg, 1762.

KÄSCHNITZ, JOSEPH VON (*Germ.*). Mint-master at Nuremberg, 1745.

KÄSELER, G. (*Germ.*). This Die-sinker's signature occurs on the Brunswick War Medal for Waterloo and Quatre-Bras, 1815. *Vide* **HÄSELER.**

KASI NATH (*Indian*). A native Coin-engraver, employed at the Calcutta Mint, during the reign of William IV. He cut the dies for Double Mohurs, Mohurs, and Rupees of 1835, which bear the letters R. S. on truncation of the King's head. These initials stand for Robert Saunders, Mint-master.

KASTENBRUN, HANS (*Germ.*). Seal- and Coin-engraver at Nuremberg. He worked in 1615 and 1616 for the Counts of Hohenlohe, in conjunction with the Mint-master Heinrich Müller.

KASTENPEIN, FRANZ (*Germ.*). Coin-engraver at the Nuremberg Mint, 1586-1604.

KASTENPEIN, HANS. Coin-engraver at the Nuremberg Mint, 1604-1629.

KATREI (*Austr.*). Wife of two Mint-masters (successively) of Vienna, of the name of *Hans*. In 1393, she was already married to her second husband, *Hans der Schrotmaister von Neuenburg*. Her name appears on various Vienna Mint documents.

KAUERHASE, MATHIAS (*Germ.*). Coin-engraver at the Breslau Mint, *circa* 1572-1627. He cut dies for the coinage of Ducats of the Silesian mining town of Reichstein, struck in the name of Wilhelm von Rosenberg, 1582. By this Engraver are also the following medals : The Engelhart family (2 var.), 1623 ; — Charles II. von Oels, 1615 ; — Raitpfennig of G. Rösler, 1607/9 ; — Basil von Sonn, Mint-master at Oels, Raitpfennig, 1612/14 ; — Religious Medals, EGO SVM VIA VERITAS. Bust of Christ; SALVATOR MVNDI, dated 1624; — Jetons of 1584, 1585 ; — Death Thaler of Charles II. of Munsterberg, 1617, &c.

His signature occurs as MK; and MAT.KAVERHASN.

BIBLIOGRAPHY. — Friedensburg, *Studien zur schlesischen Medaillenkunde*, Schlesiens Vorzeit, etc. VII/61.

KAUFMANN, JOHANN JACOB (*Swiss*). Contemporary Medallist, born and residing at Lucerne, pupil of H. Bovy. He stands in the front rank of Swiss medallists, and at the Paris Universal Exhibition, 1900, his exhibits, viz. 3 medals : Jos. Casp. Schwendimann, 1741-1786 ; — Angelica Kaufmann, 1741-1807 ; — and Dr Arnold Ott, attracted attention, and have been reproduced in M. Roger Marx's work : *Les Médailleurs contemporains en France et à l'Etranger*.

By him are also : 1893. Portrait-medallion in bronze (exhibited at the Paris Salon); — Lucerne Cantonal Rifle Meeting, 1894 ; — Inauguration of William Tell's Monument at Altdorf, 1895 ; — Jean Balmer (executed in imitation of an antique medallion); — Saffron Corporation at Lucerne, 1896; — Portrait-medal of Böcklin, the famous Painter of Basle ; — 21st General Meeting of the Swiss Numismatic Society at Martigny (Valais), 1900; — Cantonal Rifle Meeting of Unterwald-Nidwald at Hergiswil, 1900; — Portrait-medallion of Riggenbach of Vitznau, Swiss engineer; — Inauguration of the Pestalozzi Monument at Zurich, 1899 ; — Fritschi Ball, 1900 ; — Pilgrim's Badge of Our Lady of Einsiedeln; — Cantonal Rifle Meeting of Unterwald-Nidwald at Hergiswil, 1901 ; — Portrait-Jeton of Leodegar Corraggioni d'Orelli, published by the Swiss Numismatic Society, to commemorate the General Meeting at Fribourg, in 1904, etc.

BIBLIOGRAPHY. — *Revue suisse de numismatique*, 1892-1900. — J. H. Dompierre de Chaufepié, *op. cit.*

KAUFMANN, HUGO (*Germ.*). Contemporary Sculptor and Medallist, residing at Munich. One of his finest medallic productions is the official medal issued by the city of Frankfort-on-M. to commemo-

Goethe Medal, by Hugo Kaufmann.

rate the 150th Anniversary of Goethe (*illustrated*); — another celebrates the Centenary of the "Elisabethen-und Musterschule"; —

and a Plaquette, struck in 1903, on the 25th Anniversary of Dr Hoch's Conservatorium bears the heads of Joachim Raff and Prof. Bernhard Scholz. His Portrait-medal of Arnold Böcklin, 1897, exhibits fine work; and also: The Prince Louis Medal of the Munich Geographical Society, 1903; — Public Instruction Medal (*illustrated*); — Medal for Numismatists, etc.

Public Instruction Medal.

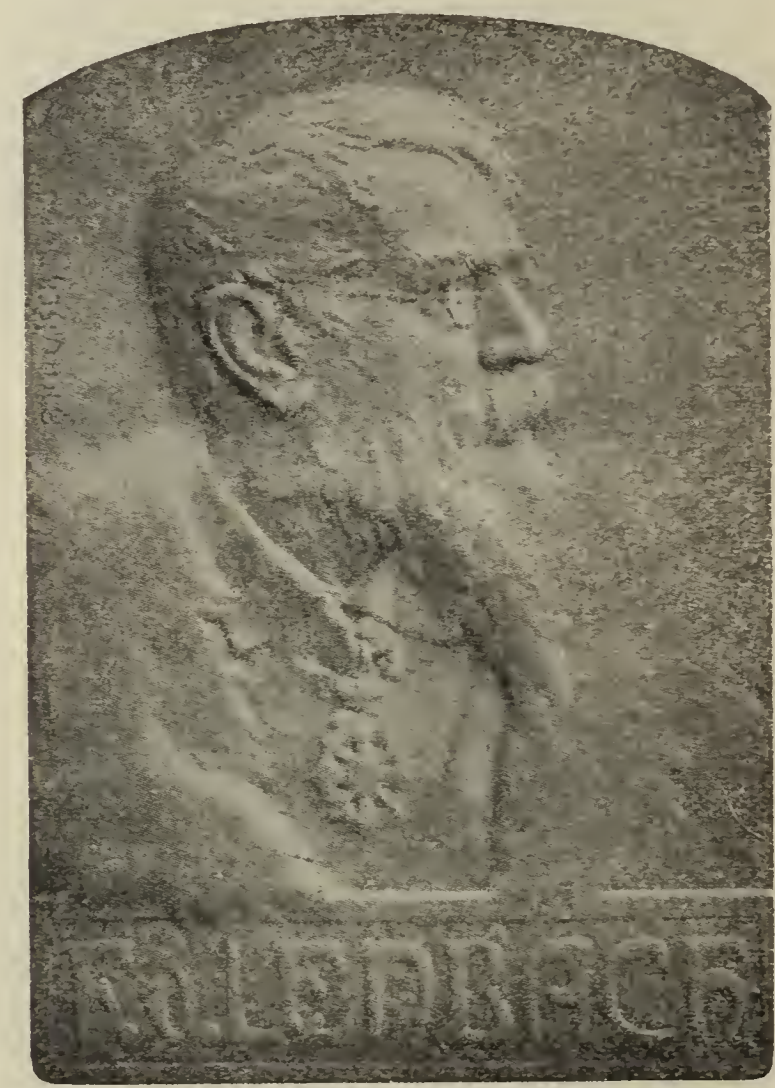
Both at the Vienna and Frankfort-on-M. Exhibitions of Modern medals, which were held within recent years, the eminent Munich Sculptor, the creator of the Frankfort "Einheitsdenkmal", showed frames of medals and plaquettes.

BIBLIOGRAPHY, — *Moderne Medaille*, p. 5.

KAUFFMANN, HANS (*Germ.*). Mint-warden at Nuremberg, 1400.

KAUPERT, G. (*Germ.*). Designer of some medals issued at Frankfort-on-M. on the Third Centenary of the Dutch Protestant Settlement at Frankfort-on-M., 1885, and others.

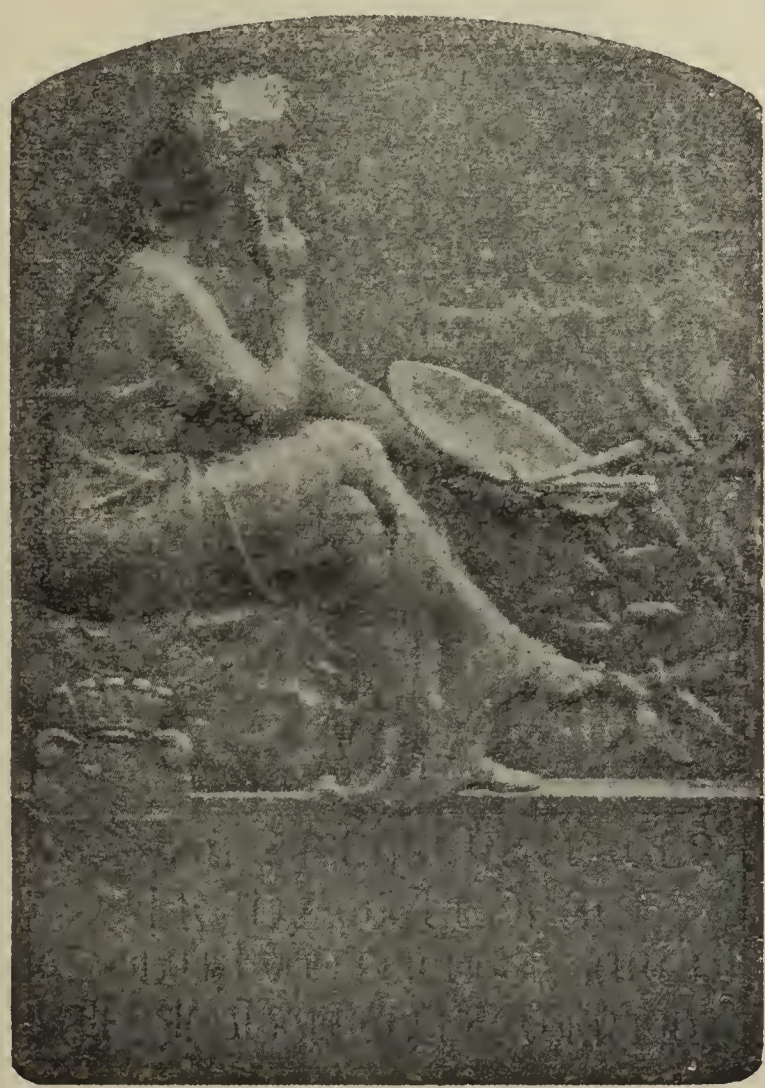
KAUTSCH, HEINRICH (*Austr.*). Contemporary Sculptor and Medallist, born at Prague in 1859, now residing at Paris. His father was a Goldsmith, under whose tuition he gained the first notions of art. He continued his studies at the city schools of Prague, under



Franz von Lenbach, 1904 (obv.).

Professors Popp, Mentzel and Schulz, and already won prizes in 1876 and 1878; afterwards he became a pupil of the Industrial Arts' School at Vienna under Professors Schwartz and König. On his leaving Vienna, the young artist visited the chief art centres of Italy, France and Germany, and made a stay of some duration in each of these countries. Returning to Prague in 1882 he accepted a professorship at the Imperial School of Decorative Arts there; in 1888, he was called to Budweis (Bohemia) to reorganise the Museum of Decorative Arts, and while there he wrote his work

" Goldschmiede-Arbeiten des XV. bis XIX. Jahrhunderts " and founded a school for drawing and sculpture. In 1889, he settled at Paris. At the Salon of 1897 he was rewarded for a bust of the Emperor Francis Joseph I. which he exhibited. In 1893, he was a member of the Jury of Fine Arts at the Chicago World's Fair, and official Reporter for Austria on the Fine Arts and Decorative Arts. At the Universal Exhibition of Paris, 1900, he was Vice-President of the Jury (Classe 97), and a member of the Bosnia-Herzegovina Commission. In 1895, he executed another marble bust of the Emperor



Franz von Lenbach (R.).

Francis Joseph, which now adorns the Austrian Embrassy. He has been on several Universal Exhibition juries, and he it was who so successfully organised the French section at the Düsseldorf Exhibition of Fine Arts, in 1904.

The artist is a Knight of the Legion of Honour, also of the Order of Francis Joseph, and holds numerous other foreign decorations.

Many of his medals are exhibited at the Luxembourg Museum in Paris.

By Heinrich Kautsch are the following medallic works : 1896, Léon Hennique, plaquette, 50 mill. ; — 1897, Dr Raoul Lacronique,

plaquette, 90 mill.; — Valentine Lacronique, plaquette, 90 mill., and 45 × 65 mill.; — 1898, Joan of Arc, Jubilee at Orleans, plaquette, 90 mill.; — Paul Leroy, President of the Law Courts at Orleans, plaquette, 90 mill.; — Charles Franquet, plaquette, 90 mill.; — 1899, Emperor Francis Joseph I., medal and pla-

Louis Clément Dupressoir, by H. Kautsch.

quette, 90 mill.; — Laura, Prize-Regatta in Brittany, 60 mill., — Louis Dupressoir, Advocate, Portrait-medal, 90 mill. (*illustrated*). — Admiral Count de Jonquières, Portrait-medal, 70 mill., and plaquette, 90 mill.; — Amélie Radis von Radiis, painter, Portrait-medal, 90 mill.; — Marie Hellmann, prima donna, Plaquette, 70

Charles Freund Deschamps, by H. Kautsch.

mill.; — H. M. Francis Joseph I., Emperor of Austria, Portrait-medal, 70 mill., and plaquette, 50 × 70 mill.; — Charles Freund-Deschamps, Portrait-medal, 90 mill. (*illustrated*); — 1900, Bosnia-Herzegovina at the Paris Universal Exhibition, plaquette, 90 mill.; — Moser von Charlottenfels, of Schafthausen, 25th Anniversary of the foundation of the Rhine works; — Souvenir Plaques of the

Foreign commissions at the Paris Universal Exhibition, 1900 (Austria, Low-Countries, Spain, etc.), 78 × 88 mill.; — Richard Wagner, plaquette, 50 × 90 mill.; — La Philatélie, Prize-medal for the International Philatelic Exhibition, two sizes, 70 and 37 mill.; — Madonna and Child, two sizes, 60 mill. and 20 mill.; — H. E. Dr B. Esterle and Consort, President of the Tyrolian Law Courts, plaquette, 47 × 62 mill.; — H. E. Count A. Wolkenstein-Trostburg, Portrait-plaquette, 68 × 90 mill.; — Prince Roland Bonaparte, plaquette 75 × 90 mill.; — Marie de Benardaky, Portrait-medal, 90 mill.; — The Austrian Building at the Paris

Alpine Climber.

Universal Exhibition, 1900, 80 mill.; — Th. Favarger and consort, silver wedding, plaquette, 90 mill.; — 1901, Silver wedding of M. & Mme Freund Deschamps, 90 mill.; — Alex. Friedrich, Landgrave of Hesse, seated at the piano, composing, plaquette, 90 mill.; — Ghéry Kastrioti a Skanderbegn, Albanian Chief, 1404-1467, Portrait-medal, 130 mill.; — Dutch Souvenir Plaquette of the Paris Universal Exhibition, 1900, 55 × 88 mill., etc.

Besides the above, I have also seen by Kautsch the following medals and plaquettes: P. Viardot; — Laura; — Valentine; — Heine, medal and plaquette; — Alpine Climber (*illustrated*); — Golden wedding of M. & Mme Kulp, 19. September, 1902; —

Golden wedding of M. & Mme Pawle; — Baron Oppel, on his Jubilee, plaquette; — Dr Chyzer; — Medal for Merit, two sizes; — Mucha, painter, portrait-medal; — The Motor Car; — Franz von Lenbach, painter, † 1904; — Margo von Lenbach, 1904; — Female Study, Plaquette, &c.

Although Kautsch has in style many points in common with the French medallists, Austrian influence is strongly marked in most of his works. "To a profound knowledge of his art he adds a very special intelligence as to decoration and an entirely fresh sense of allegory".

BIBLIOGRAPHY. — *Information kindly furnished by the Artist.* — Roger Marx, *Médailleurs contemporains en France et à l'Etranger.* — *Moderne Medaille.* — A. von Loehr, *Wiener Medailleure*, 1902. — *The Studio*, XXXII, p. 254.

KAWACYNSKI, PROF. MAX VON (*Germ.*). Sculptor and Court Medallist to the Duke of Saxe-Weimar, residing at Berlin, and author of a number of fine medals: 5th Centenary of the Bonin family, 1901; — Portrait-medal of Dr Beringuier; — 6th Centenary of the Zitzewitz family; — Jubilee of Leo XIII., 1900 (signed **KAWACZINSKI**), &c.

KAWKA VON TOLLENSTEIN, DANIEL (*Bohem.*). Mint-master at Kuttenberg, 1636-1637-1643. Privy mark: hand holding bundle of arrows.

K. B. *Vide* **KARL BECKER**. Die-sinker in Hungary, 1780. Also **KB/P**.

KECK (*Germ.*). Die-sinker at Berlin. He cut several medals to commemorate the Music Exhibition held at Berlin in 1898.

KECKH, PETER VON SCHWARZPACH (*Austr.*). Mint-warden at Prague, 1586-1591, and again in 1604.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten zu J. Newald's Publicationen über oesterreichische Münzprägungen*, Mitt. des Klubs, 1890, p. 60.

KEDER, N. (*Swede*). Designer of various medals, engraved by C. G. Hartman, struck in 1701: Gustavus I. ℞. NVNC.FORTVNATA.RESVRGES; — John III. ℞. PROVIDENTE.DEO. IMPROVISA.OBTIGIT; — Sigismund I., ℞. ALTERO.TECTVS.PRIMARIO.NVDATVR; — Charles IX., ℞. FERRO. LEGES.TVTAE; — Gustavus II. Adolphus, ℞. PAR.ANIMO. VIRTVS; — Medical Medal, obv. IN ORICHALCO CVRA. ℞. Dr M. Riben, Stockholm.

These medals were probably issued on the initiative and from the designs of N. Keder, who held the position of Judge to the Swedish Court.

BIBLIOGRAPHY. — Hildebrand, *Sveriges och Svenska Konungahusets Minnespenningar*, Stockholm, 1874.

KEES, ANDREAS (*Germ.*). Mint-warden at Langenargen, 1678.

KEGEL or **KERGEL, JOHANN** (*Germ.*). Mint-master at Nuremberg, † 1464.

KEGEL (*Germ.*). Mint-official at Bernstadt, 1684.

KEIBEL, JOSEPH IGNAZ (*Austr.*). Mint-master at Vienna, 1721, 1725, for the Counts of Schwarzenberg. Under him were issued Ducats, Thalers &c., engraved by Philipp Christoph Becker, of Adam Franz, Fürst von Schwarzenberg.

BIBLIOGRAPHY. — Fiala, *Beschreibung der Sammlung Böhmischer Münzen und Medaillen des Max Donebauer*, Prag, 1888.

K... Ε. (*Greek*). In his list of Engravers' signatures, Mr. G. F. Hill gives the inscription K. Ε., which he has observed on a Rhegian Tetradrachm of Dr Arthur Evans' collection, a coin which was exhibited at the *Burlington Fine Arts Club* (1903) and is described in the *Catalogue of the Exhibition of Ancient Greek Art*, p. 132, n° 102.

RHEGIUM

(*Circa* B.C. 466-415)

Æ. Tetradrachm. Obv. Lion's scalp facing : border of dots.

℞. RECIINOS. Male figure (of the Demos), bearded, naked down to the waist, seated to l. ; his r. hand rests on staff and his l. on hip : within olive-wreath, signature, K... Ε.

KEIJSER, HENDRIK VAN (*Dutch*). Sculptor and Medallist of Utrecht ; died in 1621. "As a work of his", observes Bolzenthal, "may pass a medal which has the name of the artist : **H. D. KEYSER F.** ; it has on the obv. the likeness of the antiquary Abraham van Goorle, and on ℞. allegorical figures with the inscription : HONOS ET VIRTVS ; it is dated 1599, and belongs to the most flourishing time of this artist, who died at Amsterdam in 1621 aged 56."

H. de Keyser, who was also an Architect, is the author of the Delft mausoleum, erected to the memory of William the Silent, Prince of Orange.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — A. Pinchart, *Biographies des Graveurs belges*, Revue de Numismatique belge, 1857.

KEIKES (*Dutch*). Goldsmith and Seal-engraver of Leeuwarden, nineteenth century.

KEISERSWERTH, PETER (*Austr.*). Coin-engraver at the Vienna Mint, 1765-1793 ; pupil of M. Donner.

By him are the following medals, which are mostly signed either in full or **P. K.** and also **K** : Elizabethan Convent at Linz, 1745 (℞); — Building of the Theresianum, 1746 (℞.); — Establishment of Frontier Forces in Transsylvania, 1765, ℞. SECVRITAS DACIAE (obv. only); — Coronation of the Archduke Joseph, 3. April 1764, at Frankfort-on-M.; — Preservation of the Francis-Galleries at Schemnitz, 1765; — Recovery of the Empress from smallpox, 1767; — Death of the Archduchess Maria Josepha, 1767; — Recovery of the Archduke Ferdinand Maximilian and Archduchess Theresia from smallpox, 1768 (unsigned); — Visit of the Emperor Joseph II. and the Grand Duke Leopold of Tuscany to Rome, 1769; — Foundation of the "Lazzeretto Sporco" at the new harbour of Trieste, 1769 (unsigned); — Marriage of the Archduke Ferdinand with Maria Beatrix of Modena at Milan, 1771, &c.

Bibliography. — Domanig, *op. cit.* — *Katalog der K.K. Münzen- und Medaillen-Stempel Sammlung*, &c.

KELDERE, JEAN VAN DER (*Belg.*). Goldsmith and Seal-engraver at Brussels, 1480.

KELLEN, DAVID VAN DER (*Dutch*). Medallist, born at Velzen, 22. September 1764; died at Utrecht, 16. December 1825. Apprenticed first to a goldsmith he learned the art of die-sinking at Amsterdam, where he made the acquaintance of J. G. Holtzhey. He executed a number of medals of William I., King of Holland, and events of his reign, and is also the author of Portrait-pieces of General Chassé; — J. C. J. van Speyk; — Gysbert Karel, Count of Hogendorp, 1813; — Medal on the Jubilee of the Renswoude Institute, 1806; — Prize Medal of the Dutch Oeconomical Society, etc.

The Engraver worked at the Utrecht Mint, first under the direction of Holtzhey, 1806 and 1813-1825. He engraved in 1806 a Pattern Ducat of Louis Napoleon, and cut coin-dies of King William I., for the chief-engraver Michaut; also a medal on the Visit of William I. to the Utrecht Mint, 1814. In 1819 he was appointed Chief-engraver.

Bibliography. — Immerzeel, *op. cit.*

KELLEN, DAVID VAN DER (*Dutch*). Son of the preceding; born at Amsterdam on the 23rd of September 1804, died on the 30th of March 1879; Medallist and Mint-engraver at Utrecht. His first teacher was his father, David van der Kellen Sr, who filled at the Mint of Utrecht, under Louis Napoleon, for a short time, and again from 1813 to 1825, the post of Coin-engraver. He then studied at the Technical Schools of Utrecht and under H. van Oort and B. van Straten. On his father's death, in 1825, he was called to succeed him at the Utrecht Mint, and remained in office until 1874, when

he resigned for reasons of health; he had been since 1854 Chief-engraver of the Dutch coins. Numerous distinctions and decorations have been conferred upon him during his long artistic career.

David van der Kellen Junior's activity was prodigious. The coin-dies he cut are very numerous, and he executed besides a large number of medals.

Most of the silver currency of William II. was engraved by him, some of the 2 ½ gulden pieces are signed: **VAN DER KELLEN F.**, others, **VDK**, but the Rijksdaalder struck in 1839 with the bust of William I. was the work of I. P. Schouberg, who was also entrusted with the preparing of the dies of the gold coinage of William II. Under William III., I. P. Schouberg cut the silver coins, and David van der Kellen, the gold. The latter executed also the Dutch East Indian coins, in silver and copper, struck in compliance with the order of 1852; those of 1834 having been cut by P. W. van der Goor.

William II., 1848, 2 ½ Gulden, by David van der Kellen.

The following list of David van der Kellen's works is given by L. W. A. Besier, in the *Tijdschrift van het Nederlandsch Genootschap voor Munt-en Penningkunde*, 1895, p. 9. 1824. New Year's Medal; — Bronze Wedding of K. H. A. van Heeckeren van Brandsenburg and A. M. Straalman in 1822; — Prize Medal of the North and South Holland Life-Saving Society; — Silver Wedding of F. J. van Heeckeren van Brandsenburg and C. A. Voorduin (the same die was used in 1865 for the Silver Wedding Medal of J. S. Wor and Z. A. Cats); — 1825. 250th Anniversary of Leyden University; — 1826. Inauguration of the new Lutheran church at Amsterdam; — 1827. Introduction of New Hymns by the Lutheran communities in the Netherlands; — 1830. War Medal granted for services in the Javanese Wars; — Third Centenary of the Augsburg Confession; — Marriage of Princess Marianne of the Netherlands with Prince Albert of Prussia; — Bombardment of Antwerp (cut in

1832); — Medal of Utrecht Students (Senaatspenning); — 1831. General Armaments, 1830-1831; — Bronze Cross with the inscription VRIJWILLIG on R/L.; — Homage of the Leyden Young Ladies to Leyden Students; — Medal of the Rectors of Utrecht University for successful Utrecht Students; — Medal of the Groningen University; — Heroism of Van Speyle (3 var.); — Death of W. Bilderdijk; — 1832. 200th Anniversary of the Athenaeum of Amsterdam; — Heroic Defence of Antwerp Citadel; — Reward to the Defenders of Antwerp Citadel; — 1834. Death of G. K., Count of Hogendorp; — 50th Anniversary of the Society "Tot Nut van't Algemeen"; — 2nd Centenary of the Seminary of Remonstrants at Amsterdam; — 1835. 50th Anniversary of the Society for the Defence of Evangelical Worship at The Hague (obv. by I. G. Holtzhey); — Recovery from illness of the Prince of Orange; — Jubilee of the Amsterdam Baptist Seminary; — Prize Medal of the Dutch Society for the Promotion of Industry, Haarlem (obv. by J. G. Holtzhey); — 1836. Second Jubilee of Utrecht University (2 var.); — Prof. Kemper of Utrecht; — 1837. Second Jubilee of the Dutch Bible Society; — Death of the Queen of the Netherlands; — 1838. Second Centenary of Amsterdam Theatre; — I. C. Hanelman, a centenarian; — Souvenir of the Disaster of Woerden; — 25th Anniversary of King William I.'s reign; — 1839. Marriage of the Prince of Orange with Princess Sophie of Wurtemberg; — Prize Medal of the Art-school of Utrecht (2 var.; one small, issued in 1849); — Prize Medal of the Society of Arts and Crafts of North Brabant; — Prize Medal of the Society "Pro Bono Publico"; — 1840. Medal of the 265th Anniversary of Leyden University; — 50th Anniversary of the Institute for Deaf and Dumb at Groningen; — Birth of the Prince of Orange; — Death of I. H. van der Palm; — William II. taking oath of fidelity to the Constitution; — 1841. William II.'s Visit to Utrecht and the Mint; — Trial of the Uhlhorn coining-press at Utrecht; — Inauguration of a monument to Admiral de Ruyter at Vlissingen; — Prize Medal of the Dutch Humane Society; — William II. as Patron of the Royal Dutch Yachtclub; — 1842. Marriage of Princess Sophie of the Netherlands with the grand Duke of Saxe-Weimar-Eisenach; — Medal on the Circumcision by the Rabbi L. J. de Beer; — 1843. Inauguration of Delft Academy; — Golden Wedding of J. S. Wurfbain and A. M. G. Hurrelbrink; — Small Prize Medal for Rescuing from Shipwreck; — Prize Medal of the Hoeufft Legacy; — Large and small Agricultural Medals of Utrecht; — 1844. Jeronimo de Vries; — 1845. Decoration for faithful services in seamanship; — Opening of the New Exchange Buildings at Amsterdam; — 270th Anniversary of Leyden University; — 1846. Large and small Agricultural Prize Medals of Guelders; — 1847. Foundation of the Royal Sailing and

Rowing Club; — Medal commemorating the better instruction given in the City Poor Schools at Amsterdam; — 1849. Death of King William II.; — Accession of William III. (various medals); Prize Medals for Life Saving, Arts and Crafts, Navigation and Shipbuilding Academical successes; — Royal Horticultural Society Prize Medal; — 1850. P. Huidekoper, Burgomaster of Amsterdam; — 275th Anniversary of Leyden University; — New Academic Buildings at Groningen; — 1851. Prize Medal of the Royal Dutch Society of Archers; — Prize Medal for Archery; — 50th Anniversary of the Society of Natural History; — C. G. C. Reinwardt, Professor at Leyden University; — 1852. Jubilee of the Dutch Society of Sciences of Haarlem; — 75th General meeting of Dutch Societies for the promotion of Industry; — 1853. J. D. C.C. Bn d'Ablaing van Giessenburg, 1830-1834; Colonel of the Garde mobile; — Visit to Utrecht of William III.; — Visit of the King to the Royal Mint; — Prize Medal of the Exhibition of building material of the Amsterdam Society of Public Industry; — 1854. Medal in honour of the author of the Medal Catalogue of the J. J. Becker Collection; — 1855. Prize Medal for Services during Inundations (several varieties); — Royal Life Saving Medal; — 280th Anniversary of Leyden University; — P. de Raadt; — 1856. Jubilee of Dr F. J. van Maanen and M.M. van der Meersch; — Jubilee of the Renswoude Foundation; — 50th Anniversary of V. W.; — Prince Frederick, Grand Master of the Masonic Order in Holland, Jubilee of the Lodge "Groot Oosten". — 1858. Coming of age of the Prince of Orange; — B. F. Suerman, Professor at Utrecht University, Jubilee; — 1860. Prize Medal of the Academy of Arts and Sciences of Amsterdam; — Prize Medal of the Royal Agricultural Society; — 1861. Medal of honour for services relating to Public Vaccination; — 4th Centenary of the Utrecht Lunatic Asylum; — Large and small Prize Medals of the National Exhibition at Haarlem (sev. varieties); — Prize Medal of the Agricultural Exhibition at Amsterdam; — Bread Ticket of the Protestant Charitable Society; — 1862. Visit to the Royal Mint of the Japanese Mission; — J. A. Baron van der Heim van Duyvendyke; — Prize Medal of the Society of Arts of Dordrecht; — 1863. J. M. Schrant; — G. A. G. van Maanen, Public Prosecutor; — N. J. Godron; — 1864. N. P. J. Kien, Burgomaster of Utrecht; — 250th Anniversary of Groningen University; — 1865. F. A. van Rappard; — 100th Anniversary of the Firm Wessanen and Laan; — R. P. F. Gouggrijp, Professor; — 290th Anniversary of Leyden University; — Dr G. J. Mulder, Professor; — Prize Medal of the Society of Rhetoricians "van der Palm"; — Prize Medal of Amsterdam Professors; — Exhibitions at Batavia, 1865 (and 1875), 1877, 1885 (with different R℞. legends); — 1866. Reward for services during

the Cholera epidemic at Groningen; — 1867. Jacob Baart de la Faille (obv. only); — 1868. Visit of J. S. Stas to the Mint at Utrecht; — Prize Medal of the Dutch Rifle Club, Meeting at 's Gravenhage; — 1869. Wilhelm Borski; — Rifle Meeting at Utrecht; — 50th Anniversary of the "Meester Graden"; — Exhibition at Campen; — Rifle Meeting at Utrecht; — Contest between Rifle Manufacturers; — 1870. 295th Anniversary of Leyden University; — Silver Wedding of P. Smid van Gelder and H. Koster; — Hubert Goltzius; — Award for services to the Dutch East Indian government; — M. van Geuns; — 1871. R. van Rees, Professor at Utrecht; — 1872. Inauguration of the statue of H. Boerhaave at Leyden (in conjunction with J. P. van der Kellen); — 1873. Prize Medal of the 25th Dutch Agricultural Congress at Groningen; — 1874. Centenary of the Art School of Dordrecht; — H. van Beek, Bishop of Breda; — 4th Centenary of Utrecht Gymnasium (℞. by I. Ph. M. Menger), &c.

All the medals cut by David van der Kellen before 1864 are described in Dirks' work.

There is a Portrait-medal of this artist by J. P. Menger, 1874.

Bibliography. — Guioth, *op. cit.* — Dirks, *Penningkundig Repertorium.* — L. W. A. Besier, *D. van der Kellen*, Tijschrift van het Nederlandsch Genootschap voor Munt- en Penningkunde, III, p. 5. — Immerzeel and Kramm, *De Levens en Werken der Hollandsche en Vlaamsche Kunstschilders, Beeldhouwers, Graveurs en Bouwmeesters*, Amsterdam, 1843, 1857.

KELLEN, JOHAN PHILIP VAN DER (*Dutch*). Son of the last, born at Utrecht, 9. July 1831. Medallist, and Engraver at the Mint of Utrecht between 1852 and 1876. According to Count Maurin de Nahuys he was employed in 1875 to cut the ℞. dies of the gold 10 Gulden pieces, the obv. dies of which were done by J. P. M. Menger.

By this Medallist are: 25th Anniversary of the Society "Arti et Amicitiae" of Amsterdam, 1864 (signed: **J.P.V.D.K.F.**); — B. Brugsma; — Jubilee of J. S. Wor and Z. A. Cats, 1865 (**VAN DER KELLEN Jr F.**); — Joost van den Vondel, 1867; — S. C. Snellen van Vollenhofen, of The Hague, 1873; — Dr H. Boerhaave, Leyden (℞.); — Dr A. van der Willigen; — Memorial Medal of Pienemann, a Dutch painter; — Inauguration of the Ary Scheffer Monument at Dordrecht, 1862, &c.

Mr. John W. Stephanik has informed me that Philip van der Kellen did not handle the graver within the last twenty years.

As a writer, J. P. van der Kellen has also made his mark, and published his Peintre-graveur hollandais et flamand, 1866; Catalogue of the Dr Ridder Collection of Engravings, &c.

Bibliography. — W. K. F. Zwierzina, *Beschrijving der Nederlandsche of op Nederland en Nederlanders betrekking hebbende penningen, geslagen na November 1863.*

KELLER, DANIEL (*Germ*). Mint-warden at Kitzingen, 1622.

KELLER, JOHANN BALTHASAR (*Swiss*). A celebrated Founder, born at Zurich in 1638, died at Paris in 1702. He was first apprenticed as a Goldsmith and is said to have been very clever at chasing. On the invitation of his elder brother, **JOHANN JAKOB** (born at Zurich 1635, † at Colmar 1700), who was already in the service of Louis XIV., he went over to France, and for many years the two brothers carried on their profession in Paris, partly in an official capacity.

They were employed to cast guns in the Arsenal, and numerous statues which yet adorn the Parterre d'eau and surrounding avenues in the Versailles gardens. For the city of Lyons, they executed a statue of Louis XIV. which was erected on the Place Bellecour, and for Paris, Johann Balthasar did that of the Place Vendôme, which was demolished at the Revolution.

" Les Keller " were recognized during their life-time as the most important artistic founders of France, and in our own days a certain kind of casting metal composed of 90 °/₀ of copper and 10 °/₀ of alloy is known as " fonte Keller ".

Johann Balthasar Keller is said to have cast reproductions of large medallions and plaques. His signature **J. B. KELLER** occurs on a reproduction of G. Dupré's Portrait-medal of Francesco IV. Gonzaga, Duke of Mantua, 1654 (described by Mazerolle, *Les Médailleurs français*, II, p. 134), and other productions are signed : **KELLER** or **K**.

Herr F. O. Pestalozzi however expresses doubt as to the correct attribution of these medals, and writes to me : " Die Angabe bei Füssli, dass der Giesser J. Balth. Keller ursprünglich Goldschmid gewesen sei (u. somit die fragliche Medaille—zumal im Alter von erst 16 Jahren—gegossen haben könnte) ist mir sehr zweifelhaft geworden, denn er fehlt ganz in den zürcherischen Meisterbüchern. Hat er den Beruf gelernt, musste er aus der Lehre genommen worden sein, oder dann liegt Verwechslung vor, mit Goldschmid Hans Balthasar, der 1590 Meister geworden ist. Ob dieser die Medaille gegossen haben kann, ist natürlich auch wieder dubios ".

" Les deux Keller ", says De La Tour ", Jean Jacques et Jean Balthazar, ont donné des fontes irréprochables ; il y a, faites d'un bronze qu'on croirait antique et signées d'eux, des médailles de Guillaume Dupré que celui-ci n'aurait pas désavouées ".

Bibliography. — Fuessli, *Geschichte der besten Künstler in d. Schweiz.* — F. O. Pestalozzi, *Zürcher Taschenbuch für 1905 ;* & in *Schweiz. Künstlerlexicon.* — N. Rondot & H. De La Tour, *op. cit.*

KELLER, MARTIN (*Germ.*). Mint-official at Brieg and Oppeln, 1664-1704.

KELLERMANN, HANS (*Germ.*). Mint-master at Pfalzburg, 1586.

KELLERTHALER or **KELLERDALLER, DANIEL** (*Germ.*). Goldsmith, Seal-engraver, and Medallist of Augsburg and Dresden, worked between *circa* 1613 and 1654, for the Electoral Court of Saxony. His plate (The Annunciation, 1629; Portrait of John George II, &c)., is of great artistic merit, and the few medals that are known

Portrait-badge of John George I. of Saxony, by Daniel Kellerthaler.

by him equally betray a master hand. They are generally oval Portrait-pieces, cast from wax models, and signed DK : 1601. Christian, Duke of Saxony (after a model by Tobias Wolf), 42 × 31 mill., R℞. TALIS . ERAT | FACIES TVA . | DVX . CHRISTIANE . | SECVNDE . VESTITVS Q | FIDEM . CVM . TIBI . | DRESDA . DARET . DIE | 23 MEN . SEPTEM . | A° 1601; — 1608. AV. Oval Badge or Jewel, enamelled openwork

border, suspended by three gold chains attached to a ring, 36 × 28 mill. (*illustrated*), Obv. IO.GEO.V.G.G.H.Z.SAX — MAGD.SI.H.Z.S.G.MAR.I.P. Busts, conjoined, of John George I. and his consort Magdalene Sibylla; beneath : DK. — 1.6.0.8. ℞ Richly ornamented oval shield of arms. This pendant commemorates the Marriage of the Duke, in 1607; — *AV*. Oval Badge (Pendant), undated, 38 × 31 mill. Obv. DG.IOHAN . GEOR . DVX . S . IVL . CLEF.ET . MON . ELE. Bust of the Duke to r., in cuirass. ℞ D.G·MAG. SYBIL.D.S.IVL.CL.MO : NA M P. E. EL : DK. Bust of the Duchess to l. (Ducal Cabinet at Gotha); — Medal on the Capture of Bautzen, 25. September 1620, Obv. Duke John George I. on horseback to r.; beneath : 25. SEPT : DK· ℞. bVDIssINA CAESARI — REGI QVE sVO REDDITA. The burning city of Bautzen (struck piece, 44 mill.).

David Kellerthaler cut a large shield for Duke John George I. in 1637 which is also signed DK. He enjoyed the special patronage of the Electress Magdalene Sibylla.

BIBLIOGRAPHY. — Erbstein, *Erörterungen auf dem Gebiete der sächsischen Münz-und Medaillen-Geschichte*, Dresden, 1888. — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — Tentzel, *op. cit.* — Nagler, *Monogrammisten*, III.

KELLNER, GEORG (*Germ.*). Mint-master at Amberg and Erlangen, 1622.

KELLOGG & CO (*Amer.*). A banking firm of San Francisco who issued private money comprizing 20 Dollar pieces, 1854-55, and circular 50 Dollar pieces, 1855, all with the head of Liberty on obv. and Eagle on ℞.

KELLOW, Bishop (*Brit.*). Issuer of Pennies in the name of King Edward II. (after 1311) at Durham; mint-mark, cross moline with one limb in form of crozier.

BIBLIOGRAPHY. — Grueber, *Handbook*, &c. — Burns, *Coinage of Scotland*, I, p. 210.

KELPE, ZACHARIAS DANIEL (*Germ.*). Mint-master at Schwerin, 1695-1708; his initials **Z. D. K.** occur on some of his issues. I have noticed them on a Thaler of 1705 of Frederick William of Mecklenburg-Schwerin, engraved by J. F. Hilcken, whose signature **H** is placed in exergue on obv.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Nagler, *Monogrammisten*, V, nº 2074.

KELS, HANS (*Austr.*). Modeller and Wood-engraver of Kaufbauern, and Augsburg, *circa* 1537-1566. Domanig reproduces two fine Portrait-medallions in box-wood, of the Emperors Maximilian I. and Charles V. with King Ferdinand I., one dated 1534, and the other, larger, 1540.

According to Dr Habich, his name is first mentioned in documents of 1537; and we learn that in 1541 he obtained at Augsburg the prerogative of a Sculptor; he was still living in 1565, but died before the 1st of April 1566.

Hans Kels ranks amongst the most prominent Portrait-carvers of the sixteenth century. His signature is found on a beautiful Draught-board of the Ambraser Collection and on a box-wood medallion with portraits of the Emperor Charles V., King Ferdinand and their consorts; also on the two medallions described by Domanig, and further on the following works : Medal of Adam Oefner, bust to r., signed HK (in the style of Hagenauer); — Medal of Matthäus Schwarz (signed HK, of different work); — Box-wood Models of Laux Kreler and his wife Elizabeth; and perhaps also : wood Medallion of Georg Fugger; and Portrait-piece of Johann Fichard and his wife, 1547.

Bibliography. — Dr Georg Habich, *Hans Kels als Konterfetter*, 1903.

KELTZ, CHARLES ALBERT (*Germ.*). Contemporary Sculptor and Medallist, born at Strassburg; pupil of H. Seyder and A. Gerbier. At the Salon of 1894 he exhibited Portrait-plaquettes and medals : E. Keltz; — Mme L. Keltz; — Mme C. de L***; — Prize Medal of the Paris School of Drawing for jewellery; — The Language of Daisies, &c.

KEMLEIN, STEPHAN (*Germ.*). Mint-warden at Nuremberg, 1532-1547; Mint-master at Jägerndorf, 1557.

KEMLEIN. *Vide* **KAMLEIN**, *suprâ*.

KEMNITZ, JOHANN CHRISTOPH (*Germ.*). A native of Augsburg, who settled at Brussels, in the early part of the eighteenth century, as a Seal-engraver. He took part in the Monetary competition of 1725, but François Harrewyn's Patterns were adopted.

KEMPE, CANCELLARIUS JOHANNES (*Brit.*). Archbishop of York, 1426-1451. He issued a Farthing in the name of Henry VI., obv. H.D.G.AN.Z.FRASIE REX; C to left, I to right of King's head.

Bibliography. — Hawkins, *op. cit.*, p. 245.

KEMPEN & SON, J. M. VAN (*Dutch*). Die-sinking Establishment at Voorschoten (Holland). This firm has issued a number of medals, some of which were engraved by the Goldsmith F. de Leeuw. One of these commemorates the Seventh Centenary of the Foundation of Bois le-Duc, 1885; two others were struck on the 50th Anniversary of the Battle of Waterloo, 1865, and are fully described in Zwierzina, *Beschrijving der Nederlandsche of op Nederland en Neder-*

landers betrekking hebbende Penningen, &c., n°s 47 and 49. At the time of the Boer War, this firm issued several medals with bust of President Kruger, 1900.

KEMPER, HEINRICH (*Germ.*). Mint-master at Dömitz, 1669-1673. His initials **H. K.** occur on his issues.

KEMPF, HANS (*Germ.*). Coining-smith at the Breslau Mint, 1569.

KEMPF, MARTIN (*Germ.*). Mint-master at Joachimsthal, 1542-1543, for the Counts of Schlick.

BIBLIOGRAPHY. — Fiala, *Das Münzwesen der Grafen Schlick*, 1890.

KEMPSON, PETER (*Brit.*). Medallist (Maker of Buttons, Medals, &c.) of the latter end of the eighteenth century, residing at Birmingham, where in 1801 he entered into partnership with **SAMUEL KINDON**, under the style of **KEMPSON AND KINDON**. Peter and Thomas Wyon were both employed by Kempson to engrave Tokens, and J. G. Hancock to cut " a series of medals commemorating the Victories of the British armies over Napoleon, the Union with Ireland, George III., and Statesmen of the time ".

Amongst Kempson's productions, I may notice : Jacob's Penny Token, 1798; — Kempson's Penny Token, 1796; — Lochleven Penny, 1797; — Welch's Penny Token, 1795 (sev. varieties, engraved by Wyon); — Yeomanry Tokens of Warwickshire (several varieties, engr. by J. G. Hancock); — Tamworth Penny Tokens (sev. var., 1797, Hancock); — Warwick Pennies, 1797 (engraved by Westwood); — Alston Halfpennies, 1796 (Wyon); — George Barker's Halfpennies, 1797 and MDCCXCIX (Hancock); — John Clarke's Halfpenny, 1795 (Wyon); — Donald & Co's Halfpenny, 1792 (Wyon); — Kempson's Birmingham Buildings (a large series of Halfpenny Tokens, n°s 141-208, Davis, *Warwickshire Token Coinage*); — Pye's Halfpenny Token, 1797 (Webb); — Kempson's Coventry Buildings, Halfpenny Tokens (Davis, *op. cit.*, n°s 395-452); — Nickson's Coventry Halfpennies (Wyon); — Tamworth Halfpennies (Wyon); — Badminton Tokens (Willets); — Bath Tokens (Wyon); — Birmingham Mining Co. Tokens (Wyon); — Blofield Tokens (Wyon); — Blything Hundred Tokens (Hancock); — Braintree Tokens (Wyon); — Bridgewater Tokens (Wyon); — Brunswick Tokens, circulated in London (Wyon); — Bury, P. Deck's Tokens (Wyon); — Buxton, W. R. Hay's Tokens (Wyon); — Brechin, Smith & Wilson's Tokens (Willets); — Cambridge Tokens (Wyon); — Chelmsford, Clachar & Co's Tokens (Wyon); — Chester Tokens; — Chichester, Dally's Tokens (Wyon); — Coalbrook Dale Co's Tokens (Wyon); — Colchester, C. Heath's Tokens (Wyon); —

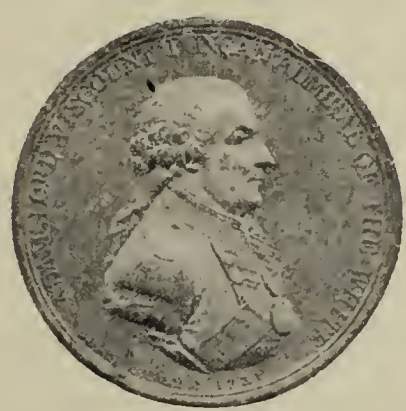
Cambridge, J. Burleigh's Tokens (Hancock); — Dundee Tokens (for A. Mollison, T. Webster Jr, A. Swap & Co, J. Pilmer, J. Wright, &c., and engraved by Wyon and Willets); — Edinburgh Tokens (for Anderson & Co, Wright, Archibald, H. Harrison, engr. by Wyon); — Elmsthorpe, R. Fowke's Token (Hancock); — Emsworth, J. Stride's Tokens, (Wyon); — Forfar, J. Steele's Tokens (Willets); — Gloucester Tokens (Wyon); — Haverhill, J. Fincham's Token (Wyon); — Huddersfield Tokens (Wyon); — Ipswich, R. Manning's Token (Wyon) and Conder's Token (Wyon); — Leek Tokens (Wyon); — Leighton, Chambers & Co's Tokens (Wyon); — London, Carter's Token (Willets); J. Ching's Token (Wyon); Moore, and Neeton Tokens (Wyon); Newgate Token (Wyon); Batley's Token (Wyon); H. Young's Token (Wyon); Essex Tokens (Wyon); — Lowhall Token (Wyon); — Lichfield, R. Wright's Token (Hancock); — London, Stag & Slough, Britannia Tokens (Willets); — Macclesfield Tokens; — Montrose, A. Nicol's Token (Willets); — New-

Penny of Scotland, 1797.

castle, Mather's Tokens (Wyon); — Newent, J. More's Token (Wyon); — Norfolk, N. Bolingbroke's Tokens (Wyon); — Norwich, J. Harvey's Tokens (Wyon); — Bullen & Martin's Token (Wyon); — J. Rock, R. Campin, R. Bacon, Dinmore & Son, Hardingham Tokens (engr. by Wyon and Willets); — Perth, J. Ferrier's Tokens (Willets); — Portsea, G. E. Sargeant's Token (Wyon); — Salmon's Token (Willets); — Portsmouth, T. Sharp's Token (Wyon); — Rochdale, J. Kershaw's Token (Wyon); — Salisbury, J. & T. Sharp's Tokens (Wyon); — South Shields Token (Wyon); — Spalding, T. Jenning's Tokens (Wyon); — Stafford, Horton & Co's Token (Willets); — Stockton, Kington Token (Wyon); — Sudbury, Goldsmith & Son's Token (Wyon); — Swansea Tokens (Wyon); — Tamworth, Rev. F. Blick's Token (Wyon); John Harding's Token (Hancock); — Wainfleet, Wright & Palmer's Token (Wyon); — Adam Smith's, Penny of Scotland (Wyon; *illustrated*); — York, James Carlisle's Tokens (Wyon); —

Poole, Shilling, 1812; — Sixpence, 1812; — Hoxne, Twopence, 1798; — Dublin, Æ Shilling, 1804 (3 var.), and others: Blackfriars Bridge, Penny, 1797; — London Bridge; — Westminster Bridge; — Bridge Gate; — Greenwich Hospital; — Guy's Hospital; — St Thomas's Hospital Penny Tokens, &c.

Amongst the medals which bear Kempson's signature we find: George III. preserved from assassination, 1800; — Henry Addington, Viscount Sidmouth, 1757-1844; — State of England, 1803 (signed **K & K**, Kempson & Kindon); — Death of the Duke of Bedford, 1802 (**K & K**); — Peace of Amiens concluded, 1802 (**K & K**); — Adam, First Viscount Duncan, of Camperdown, 1731-1804; — Engagement off Camperdown, 1797 (**P. K.**; *obv. illustrated*); —



Viscount Duncan, Engagement off Camperdown, 1797.

General Hospital, Birmingham (In Boston Collⁿ); — St Bartholomew's Hospital, Gloucester; — Trial of Queen Caroline, 1820; — Count Bartolomeo Bergami, 1820; — Another, 1798 ℞ Adam and Eve in the garden of Eden (**P. K. FEC.**); — Opposition to the Union with Ireland, 1800 (**STK. BY P. K.**); — Alexander Hood, First Viscount Bridport, K.B. 1727-1814; — Defeat of the French off Port l'Orient, 1795 (**P. K.**); — Selina, Countess of Huntingdon, 1707-1791; Memorial, 1791 (**K. & K.**); — Masonic Medal struck in 1802 on the occasion of the union of the Two Rites; — Sir Henry Trollope; — Engagement off Helvoetsluys, 16 July 1796; — Poole, Sixpence, 1812; — Hoxne, Two Pence, 1798 (by Wyon); — Shilling Tokens of Dublin, issued by the Irish Bullion Co, &c. Most of these medals were engraved by J. G. Hancock.

Bibliography. — Pye, *op. cit.* — Atkins, *op. cit.* — H. A. Grueber *English Personal Medals*, 1887-1892. — W. J. Davis, *Warwickshire Token Coinage.* — Marvin, *Masonic Medals*, 1880. — Hennin, *Histoire numismatique de la Révolution française.* — W. J. Davis, *Nineteenth Century Token Coinage*, 1904.

KEMPSON & SON (*Brit.*). The signature **K. S.** occurs on Shilling Tokens of Poole, 1812.

KENDLER, IGNAZ (*Bohem.*). Mint-warden at Prague, 1774-1780. His issues are usually signed **K** or **I. K.**

KENDRICK (*Brit.*). A Birmingham Token Manufacturer of the latter end of the eighteenth century. He may possibly have been a Die-sinker himself, as no Engravers' signatures appear on his Tokens, which however are not very numerous.

He issued : Croydon, Garraway's Tokens ; — Leith, J. White's Tokens, &c.

BIBLIOGRAPHY. — Pye, *Provincial Copper Coins*, n. d.

KENNING, GEORGE (*Brit.*). A London Masonic Jeweller and Publisher, who has issued a number of Masonic medals, some of which commemorate the Installation of the Prince of Wales (now Edward VII.) as Grand Master, 1875, and others : Medal of the "Strong Man Lodge" ; — Centenary Medals (sev. var.) "elaborate and excellent" ; — Railway Medals, &c.

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, 1880. — Rev. A. F. A. Woodford, *Kenning's Masonic Cyclopaedia*, London, 1878.

KENT & SON (*Canad.*). Medal publishers of Toronto, who in 1887 issued Jubilee Medals of Queen Victoria, and have since produced various Prize Medals.

BIBLIOGRAPHY. — R. Mac Lachlan, *Canadian Jubilee Medals*.

KEPHOS. Fictitious signature on a Poniatowsky gem in sardonyx, representing the Interview between Minerva, disguised as Mentes, and Telemachus.

KEPPEL FOCX, CORNELIS VAN (*Dutch*). Mint-master at Zwolle, 1684-1692.

KERGEL, JOHANN (*Germ.*). Mint-master at Nuremberg, † 1464.

KERN, JOHANN BERNHARD (*Germ.*). Mint-warden at Schwabach, 1758-1780.

KERN, JOHANN BAPTIST (*Germ.*). Mint-warden at Schwabach, 1758-1765. His initial **K** occurs conjoined with that of the Mint-Master, Ebenauer, (E), on Thalers, Convention-gulden, etc. of that Mint, and also with that of Ebenauer's successor, Kolle, (K), as, for instance, on the Gedächtnissthaler, 1765, of Alexander, Markgrave of Brandenburg.

KERNLEIN, J. (*Germ.*). Die-sinker at Darmstadt, 1844.

KERSNER, J. (*Dutch*). Medallist of Amsterdam, who worked during the first half of the nineteenth century. (*Nederlandsche Gedenkpenningen verklaard etc. door Jeronimo de Vries en Johannes Cornelis de Jonge*, Haag en Amsterdam, 1829.)

KERSTING, A. (*Germ.*). Die-sinker in London, 1865. His signature **A. KERSTING FEC.** occurs on a commemorative medal of the Inauguration of the German School for Physical Drill in London, 28. January 1865.

KERWIEN, A. (*Amer.*). A New-York Die-sinker, by whom there are medals of Schiller, 1859; one variety in Boston Coll^{n} is signed **A. K.**

KESS, JOHANN (*Austr.*). Goldsmith of Vienna, *circa* 1700, who signed a Badge of Christoph Mathäi, 1686-1706, Superior of the Monastery of Klosterneuburg. His initials appear as **I. L. K.**

BIBLIOGRAPHY. — *Numismatische Topographie von Niederösterreich*, 1898.

KESSEL, MARTIN (*Germ.*). Mint-master at Saalfeld, 1594-1614.

KESSLER, BARTHOLOMÄUS (*Germ.*). Mint-warden at Langenargen, 1696; † 1709.

KETCH, Dr ALBERTUS (*Dutch*). Mint-master in Friesland, 1719-1721.

KETTLE & SONS (*Brit.*). Die-sinkers and Counter Manufacturers of Birmingham; in the early part of the nineteenth century. Their signature **K. & S.** occurs on the following pieces which I have come across: Medal on the Peace of Paris, 1814, with busts jugate to r. of the Tsar, the King of Prussia, the Duke of Wellington, and Marshal Blücher; — Imitation Seven-Shilling Piece, 1798, signed **H. K.** (H. Kettle); — Imitation Spade Guinea of George III., in brass, struck to commemorate various Musical Festivals in the Provinces, etc.

Most of Kettle's counters are in brass and the medals in tin.

KETTLER, ENGELBERT (*Germ.*). Mint-master at Osnabrück, 1637, and Münster, 1638-1656; later at Bentheim, 1659-1662. His initials **E. K.** or **K** alone occur on some of his issues, as for instance on the Double Thaler of Münster, 1647, of Ferdinand, Duke of Bavaria (**E. K.**), and on an Anabaptist Thaler (*Madai* 5167) (**K.**). He also engraved medals on the Peace of Münster (*Vide Cat. Royal Cabinet of the Hague*, n°s 729, 738, 739, 741-46).

KEULLE, MARTIN (*Germ.*). Mint-master at Göttingen, 1548; previously at Hanover, 1545-1556, Nordheim, 1547-1548, also at Einbeck, Goslar, and in the service of the Ducal house of Brunswick.

KEY, WILLIAM H. (*Amer.*). Assistant-engraver at the Philadelphia Mint, appointed in 1864 and still in service in 1892. He is a native of Brooklyn, and an expert Die-sinker. We owe to him the Kane Expedition and Archbishop Wood Medals, various Pattern pieces and many Dies of the current U. S. coinage; also: Washington Medal (2 var.), 1878 (signed: **KEY**) of the Harzfeld Series;

— Lafayette Medal (2 var.) of the same Series (signed : **W. H. KEY F.**); — E. K. Price, an American Numismatist, 1879; — John Wesley, 1866; — General U. S. Grant, 1867; — Daniel Webster; — Medal of the Fulton Institute, Lancaster (Pa), 1858); — Dr E. K. Kane, 1857; — Medal of the Numismatic and Antiquarian Society of Philadelphia, 1879, &c.

KEY, F. C. — & SONS (*Amer.*). A firm of Die-sinkers established at Philadelphia, who have issued Portrait-medals of Dr Elisha Kent Kane. One variety is signed **KEY** only. The Boston Museum possesses four varieties (*Am. Journ. of Num.*, 107-110). Also : Portrait-medals of Washington; — President Jackson; — Daniel Webster, and others.

KEYSER, ERNEST WISE (*Amer.*). Contemporary Sculptor of Baltimore (U. S. A.); pupil of Puech and St. Gaudens. At the Paris Salon of 1898 he exhibited a Portrait-medallion of Miss J*** and a Portrait-medal of Enoch Pratt.

KEYSER, GREGOR (*Germ.*). Goldsmith of Frankfort-on-M.; Mint-engraver at Michelstadt, 1561.

KEYSER, H. DE (*Dutch*). Medallist of the early part of the seventeenth century. *Vide* **KEIJSER.**

KEYSER, HEYNEMANN VON LAUF (*Germ.*). Mint-master at Coburg, *circa* 1378-1382.

KEYSER, JEAN DE (*Belg.*). Contemporary Sculptor, born at Cureghem in 1857. After making remarkable studies at the Brussels Royal Academy of Fine Arts, he applied himself with success to sculpture. He is now Professor at the Art and Industrial Schools of Cureghem-Anderlecht. He executed a medal of the Belgian Teckel-Club.

BIBLIOGRAPHY. — Ed. Laloire, *Médailles historiques de Belgique*, 1902.

K. F. *Vide* **MARTIN KRAFFT.** Medallist at Vienna, 1769-1781.

K. F. *Vide* **KROHN.** Medallist at Copenhagen, after 1830.

K. F. *Vide* **KARL FISCHER.** Medallist at Berlin, 1829-1865; born in 1802.

KHEILL, CASPAR (*Austr.*). Die-sinker of Gratz, who worked at the Mint there, *circa* 1653. He is the author of a Coronation Jeton of Ferdinand IV., and he also cut various official seals.

BIBLIOGRAPHY. — Th. Unger, *Kleine Beiträge zur Münzkunde des Kronlandes Steiermark.*

KHENDLMAYR, HANS CASPAR (*Austr.*). Mint-master at Gratz, 1660, in which year he issued Groschen.

KHIFER, HANS JACOB (*Austr.*). Seal-engraver at Vienna, *circa* 1578-1581.

KHLOCKHNICZ, CORNELIUS (*Austr.*). Goldsmith and Seal-engraver at Vienna, 1580. He appears to have also worked for the Mint there.

KHOCH, NICKLAUS (*Swiss*). Mint-master at Lucerne, 1540. *Vide* **KOCH**.

KHRALL, JOBST (*Austr.*). Seal-engraver at Vienna, who is recorded to have cut in 1532 five small and large seals for the Mint-master Reytanner.

BIBLIOGRAPHY. — Oesterreicher, *Regesten,* etc.

KHRIEGER, PAUL (*Germ.*). Goldsmith of Vienna, who in 1621 is mentioned as Director of the Mint there.

KHUNIG, JOHANN ANTONI. *Vide* **KÖNIG** *infrâ*.

KHUENIG, MATHIAS. *Vide* **KÖNIG**.

K. I. *Vide* **KRÜGER JUNIOR**. Medallist at Dresden, 1785-1814.

KIEFFER, GEORG (*Germ.*). Mint-master at Weinberg, *circa* 1586.

KIEHLMANN (*Germ.*). A Dresden Die-sinker, whose signature occurs on the obv. of a medal of Dr Friedrich Ludwig Kreysig, Dresden, 1828.

KIENLEN, MAX (*Germ.*). Mint-master at Ulm, 1635-1639. Some of his issues are signed **M. K.**

KIESSEL, HENNING (*Germ.*). Mint-master at Cramberg a. d. Lahn, *circa* 1626.

KILDARE, GERALD FITZGERALD, EARL OF (*Brit.*) "who was appointed Lord Justice of Ireland (*temp.* Edward IV.) was given, in consideration of his many services, unlimited control of the mints and their officers. He received also all the profits arising from the coinage. None of the Kildare coins have the king's name". These coins consist of Groats, Half Groats, Pennies and Farthings.

BIBLIOGRAPHY. — H. A. Grueber, *Handbook of the Coins of Great Britain and Ireland*, p. 223.

KILIAN, LUCAS (*Germ.*). Gem-engraver of Augsburg, of the first half of the seventeenth century. He has been pompously styled "the German Pyrgoteles". His productions however are quite ordinary.

KIMON (*Greek*). Coin-engraver at Himera, about the middle years of the fifth century B.C. Dr Arthur Evans discovered his signature on a Tetradrachm of Himera, struck *circa* 450 B.C., a specimen of which is in the Museo Nazionale at Naples (*Catalogo*, etc. : *Medagliere*, 4429).

Æ. Tetradrachm. Obv. Quadriga to l., crowned by Nike ; horses trotting ; in the ex. : retrograde inscription ΙΜΕΡΑΙΟΝ divided by cock to l.

℞. The nymph Himera, in sleeved tunic and peplos standing facing, her head turned to l. ; her hand is raised and she extends in her l. a patera over a garlanded altar, with gabled top ; on the upper part of the altar, above cross-moulding beneath pediment, the inscription, **KIMON**. To r. of Himera, small Seilen taking a douche bath beneath a lion-headed fountain ; above, a single barley-corn.

Evans, *Syr. Med.*, Pl. X, 1a and 1b.

The signature **KIMON** is disposed as shown below, from an engraving given by Dr Evans, p. 175, fig. 13.

"It is evident", observes Dr Evans, "that the Kimon who signs on these coins cannot be the artist of that name who attaches his signature to the fine tetradrachms and pentekontalitra of Syracuse struck during the last two decades of the fifth century B.C. But in view of the well-known Greek practice of repeating personal names

(4 diams.)

in alternate generations and the prevalence of hereditary succession in artistic industries, of which we have a striking numismatic example in the case of the celebrated group of Syracusan die-sinkers, the probability that the earlier Kimon was the grandfather of the later becomes considerable."

Prof. Holm does not reject the suggestion offered by Dr Evans as to the relationship between the earlier and the later Kimon, and quite adopts the idea that the latter artist was not a Syracusan, but probably originated from one of the towns of Southern Italy, perhaps Himera, or Messana, where he apparently worked, or even Neapolis, from whose coinage he borrowed some of his Syracusan types.

KIMON (*Greek*). One of the most celebrated Coin-engravers of ancient times, probably a Neapolitan, who flourished at Syracuse towards the end of the fifth century B.C. and beginning of the fourth century. His fame stands equal with that of Evaenetos, and by some his work is preferred to that of his famous colleague at the Syracusan Mint, as more dignified and bold.

The earliest Syracusan Dekadrachms (so-called "Medallions") are by Kimon. They present a distinct type of female head on obv., that of the nymph Arethusa, wearing hair in a net with head-band, on the frontlet of which the artist's signature KI/M sometimes occurs. They were probably issued on the occasion of the first celebration of the Assinarian Games in B.C. 412, and, as the "Damareteion" issue was called for by the Syracusan Victory at Himera, so these so-called "Medallions" by Kimon and Evaenetos were struck after the Victory at Assinaros.

1. Æ. Dekadrachm. Obv. ΣΥΡΑΚΟΣΙΩΝ. Head of Arethusa to l., wearing earring in the form of three drops falling from a

calyx, and pearl-necklace; the hair is enclosed in net, band tied in front above; on the ampyx of the sphendone KI/M; relief somewhat low; around, four dolphins: border of dots.

℞. Quadriga to l., driven by charioteer holding goad and reins; horses in high action; above, Nike flying to r. about to crown charioteer; in ex. a ledge or step, on and against which is placed a suit of defensive armour, consisting of helmet and shield, cuirass and greaves; beneath, ΑΘΛΑ; on the exergual line, ΚΙΜΩΝ.

Weight : 667 grs. — B.M.Cat. *Sicily*, p. 175, n° 200. — Evans, *Syracusan Medallions*, Pl. 1, n° 5. — Du Chastel, *op. cit.*, Pl. 12, n° 141 (*reproduced*). — Hill, *Coins of Ancient Sicily*, Frontispiece, n° 1. — Head, *Coins of Syracuse*, Pl. IV, 6. — Macdonald, *Catalogue of Greek Coins in the Hunterian Collection*, I, p. 228, n° 63.

Mr. Hill observes that on this group of Kimon's Dekadrachms " the head of the nymph Arethusa is marked by a greater restraint and severity of manner than is apparent on his other works, and is also treated in somewhat lower relief" ; and he adds : " Its relation to the head on a tetradrachm by Euainetos (*Vide Biog. Dict.*, vol. II, p. 44, n° 21) is obvious. The nymph wears her hair in a net, and her earring has the form of three drops falling from a calyx. The hair is treated with a certain amount of exuberance at the sides of the head, but otherwise the work is fairly reserved. In comparison with Kimon's later types there is a lack of modelling in the face ; the curve of the profile taken from the nose upwards and carried on over the frontlet is not pleasing ; and the angle made with the

throat by the excessively full chin — almost verging on doubleness — is another point which affords excuse for fault-finding. If this is, as it seems to be, Kimon's earliest dekadrachm type, some of the weak points — especially the flatness of the modelling — may be due to the largeness of the scale, which was strange to the artist ".

As already noticed, the earliest of Kimon's dekadrachm types fits into the fine tetradrachm of Evaenetos' " first manner " ; the position of the horses' heads on ℞. is quite identical, but some alterations have taken place in the treatment of the female head on obv. ; the sphendone is changed into a narrow band with a net, which encloses the hair at the back. The same idea had already been made use of on the older tetradrachms, of the type of Evans, Pl. 1, n° 2 ; Head, Pl. III, n° 5 ; B.M.Cat., p. 162, n° 124. But, as Dr Holm remarks, Kimon's treatment of the net is more artistic in that the baggy form end of the sphendone disappears, and the hair is disposed with more freedom over the temples and forehead, whilst the regularly combed hair from the partition takes less room.

Kimon kept to that type, except for some gradual modifications.

The next type of Kimon's Dekadrachms, designated by Dr Evans as Type II, is characterised, observes Dr Holm, by the higher chignon, freer neck, reduction in size of the chin, greater prominence of the forehead, lending the physiognomy a greater force of expression, reminding one of the coins of Neapolis.

The issue of this type of Dekadrachms must have closely followed that of Type I (probably B.C. 410).

2. Æ. Dekadrachm. Obv. ΣΥΡΑΚΟΣΙΩΝ. Head of Arethusa to l., wearing single earring and pearl-necklace; hair in net, band not tied above; on the frontlet of head-band, K; around, four dolphins.

℞. Quadriga, &c., in Kimon's usual style, as on n° 1, with the inscription, ΑΘΛΑ visible beneath panoply.

Evans, *Syr. Med.*, Pl. II, n° 1. — B.M.Cat., *Sicily*, nos 205, 206. — Hill, *op. cit.*, Frontispiece, n° 2 (Paris specimen).

3. Æ. Dekadrachm (Type II). Similar, with KI on band; it is uncertain whether the inscription existed also on the dolphin beneath the head. (Description from an impression kindly communicated to me by M. M. P. Vlasto.)

"The comparatively amiable model of Kimon's earlier type has given place", observes Mr. Hill, " to a haughty beauty with a distinctly sneering expression. The relief is much higher, and there is more modelling to be seen in the features. The curve of the forehead is broken by allowing some of the locks of hair to stray from under the frontlet. The earring is a single drop, instead of the earlier flower-like ornament. The whole design is more restless, chiefly owing to the profusion of small curling locks of hair; it is true that they are hardly more numerous than on the earlier coins, but they are so treated as to attract more attention ".

To this Type II of Kimon's Dekadrachms corresponds a Tetra-

drachm of exquisite style, with profile head of the Nymph in high relief.

4. Æ. Tetradrachm (*Circa* B.C. 410). Obv. ΣΥΡΑΚΟΣΙΩΝ. Head of Arethusa to l., resembling in style n° 2; but with band tied above; around, four dolphins : border of dots.

℞. Quadriga to l., driven by male charioteer holding goad and reins; horses prancing; above, Nike flying to r. about to crown charioteer; in ex.; dolphin to l. : border of dots.

Weight : 269 grs. — B.M.Cat., *Sicily*, p. 176, n° 207. — Head, *op. cit.*, Pl. IV, 8. — Evans, *op. cit.*, Pl. II, 2. — Du Chastel, *op. cit.*, Pl. 8, n° 95. — Hill, *op. cit.*, Pl. VI, n° 16.

The early coins of Kimon (Type I) served as prototypes for Carthaginian coins with *Ziz*, the ℞ of which reminds us of that signed by the artist ΕΥΘ. Coins of Motya (Evans, Pl. II, 5, 6, etc.) are imitations of Kimon's Type II.

To this same period, *circa* B.C. 408, soon after the Syracusan Victory over Athens, must belong also the earliest Gold Stater of Kimon, which is in close connection with his dekadrachm and tetradrachm of Type II.

5. Æ. Stater (100 Litra). Obv. ΣΥΡΑΚΟΣΙΟΝ. Head of Arethusa to l. wearing triple-earring, necklace, and sphendone, upon which are three stars; behind, a barley-corn and K; above, A; border of dots.

℞. (ΣΥΡΑ). Herakles kneeling on r. knee, and strangling lion with both arms; behind, club; above, ivy-leaf (?).

Weight ; 89 grs. — Evans, *Syr. Med.*, Pl. II, n° 3. — B.M.Cat., *Sicily*, p. 170, n° 168. — Du Chastel, *op. cit.*, Pl. 14, 161. — Hill, *op. cit.*, Pl. VII, n° 4.

On other specimens, the signature KI is found (Paris Cabinet). This coin was imitated by Evaenetos.

In chronological sequence, we now, according to Dr Evans, meet with Kimon's Dekadrachms of Type III.

6. Æ. Dekadrachm (*Circ.* B.C. 406). Obv. Head of Arethusa, to l., of somewhat different style to n° 2 ; K on band which is narrower ; KIMΩN on dolphin. Fine style.

℞. As before.

Evans, *op. cit.*, Pl. II, 8. — B.M. Cat., *Sicily*, p. 176, n° 201. — Head, *op. cit.*, Pl. IV, 7. — Holm, *Geschichte, Siciliens*, III, Pl. V, 8. — Hill, *op. cit.*, Frontispiece, n° 3. — Weil, *Künstlerinschriften*, Pl. III, 9.

The British Museum specimen, n° 201, is not signed on frontlet of head-band (*vide* B.M.Cat., p. 176, fig. 201).

7. Æ. Dekadrachm (*Circ.* B.C. 403). Obv. Similar head, but of coarser workmanship ; K on band, and KIMΩN on dolphin beneath neck.

℞. As before.

Evans. *Syr. Med.*, Pl. 15, n° 5. — B.M.Cat., *op. cit.*, nos 202, 203. — Du Chastel, *op. cit.*, Pl. 12, n° 142. — Macdonald, *op. cit.*, I, Pl. XVI, 19.

On Type III, the chignon is again lower and resembles Type I, in the disposition of the hair.

" The Dekadrachms described as Type III ", remarks Dr Evans, *Syr. Med.*, p. 82, " exhibiting a portraiture of Arethusa, which is simply the profile rendering of the same queenly countenance that looks forth from his masterpiece — the tetradrachm with the facing head and the inscription ΑΡΕΘΟΣΑ, struck about 409 B C. These coins represent the supreme development of Kimon's style, and the individuality of features and expression clearly indicate that they are both of them taken from the same living model, whose beautiful but distinctly haughty face haunts all Kimon's later presentations of the tutelary Nymph, in much the same manner as the idealised heads of Andrea's wife or Raffaelle's mistress look forth from their Madonnas ".

The next coin in the list is Kimon's masterpiece — " a work immeasurably superior to his Dekadrachms — the Tetradrachm with the facing head of Arethusa ".

8. Æ. Tetradrachm (*Circa* B.C. 409). Obv. Head of Arethusa, three-quarter face to l., wearing earring and necklace; hair flowing in loose tresses; across her forehead, ampyx, inscribed ΚΙΜΩΝ; around, four dolphins, two on either side; above, outside border of dots, ΑΡΕΘΟΣΑ.

℞. ΣΥΡΑΚΟΣΙΩΝ. Quadriga to l., driven by male charioter, holding goad in r. hand, reins in both, with head turned, looking behind him; horses galloping; beneath them, a prostrate column; above, Nike to r., stepping upon the heads of the two nearer horses, and carrying wreath with which she is about to crown the charioter; in ex., ear of barley to l. : plain border.

Weight : 266. 3 grs. — B.M.Cat., *Sicily*, p. 177, n° 208. — Evans, *op. cit.*, Pl. III, n° 4. — Weil, *Künstlerinschriften*, Pl. III, n° 10. — Head, *op. cit.*, Pl. IV, n° 9. — Holm, *op. cit.*, Pl. V, n° 11. — Du Chastel, *op. cit.*, Pl. 8, nos 87-89. — Hill, *op. cit.*, Pl. VI, 15.

9. Æ. Tetradrachm. Obv. Similar.

℞. ΣΥΡΑΚΟΣΙΩΝ (in exergue). Quadriga to l., driven by charioteer, holding goad in r. hand, reins in both, touching with goad the head of the third horse; horses prancing; above, Nike

flying to r., about to crown charioteer; on line of ex: ΚΙΜΩΝ; plain border.

Weight: 254. 7 grs. — B.M.Cat., *op. cit.*, p. 177, n° 209. — Weil, *op. cit.*, Pl. III, 10[a]).

"Enthusiasm", says Mr. Hill, "has never been lacking in appreciation of the beauty of the obv. One fact may without hesitation be admitted — it is the most charming of all the front face types produced not only in Sicily, but also around the coasts of the Aegean, as at Amphipolis and Aenus, at Clazomenae and Rhodes... As an example of complicated and delicate design in low relief, this reverse ranks higher than anything else produced even by a Syracusan artist".

10. Æ. Drachm (*Circ.* B.C. 409). Obv. Head of Arethusa, three-quarter face to l., (similar to n° 8), without inscription; on either side, a dolphin.

℞. ΣΥΡΑΚΟΣΙΟΝ. Warrior to r., in fighting attitude; in ex.: ΛΕΥΚΑΣΠΙΣ.

Hoffmann Sale Catalogue, n° 146 (1898).

This unique Drachm is evidently by Kimon, and of the highest interest as presenting the facing head of Arethusa in a reduced size.

A small copper coin of Syracuse, with the same head of Arethusa, and ℞. Sepia, is probably also the work of Kimon.

This head of Arethusa was imitated on coins of Motya, destroyed in B.C. 397 (Evans, III, 8. 10-12), Camarina, abandoned in B.C. 405 (Evans, III, 9; B.M.Cat., p. 37, n° 20) and Himera, destroyed already in B.C. 409 (Evans, p. 70, fig. 4; Pl. III, 7), which are important points for the dating of the piece, not later than 409 B.C.

This type of the facing head of Arethusa is considered by Prof. Furtwängler as having come to Neapolis from Pheidias and his circle, and Dr Evans has shown that Neapolitan Didrachms with a beautiful three-quarter face head of a Nymph (Evans, Pl. III, 1 and 2) served as prototypes for Kimon's masterpiece, and may even have been engraved by the same artist.

Kimon's facing head of Arethusa was copied further on a bronze Hemilitron of Himera, on Didrachms and Drachms of Larissa, and on Staters of Cilician satraps.

The later gold staters of Kimon correspond to type III (n° 6) of his Dekadrachms.

11. AV. Stater (100 Litra). Similar to n° 5, except in style and expression.

Two varieties are reproduced in Evans, *Syr. Med.*, Pl. II, n°s 4a and 4 B. — Du Chastel, *op. cit.*, Pl. 14, n° 160 (Evaenetos ?).

Dr Evans has convincingly proved that Kimon was not of Syracusan origin ; he has even surmised that he may have been the grandson of an earlier Kimon who signed a coin of Himera of the middle years of the fifth century B.C., and it is remarkable that there is only one Syracusan coin on which his signature is associated with that of another artist, IM (Himerios).

12. ÆR. Drachm. Obv. By the artist IM (ΣΥΡΑ)ΚΟΣΙΩΝ. Female head to r., wearing diadem, earring and necklace ; hair flowing; above, IM ; in front, a dolphin to l., upwards : plain border.

℞. By Kimon (?). Quadriga to l., driven by charioteer, holding reins in both hands; horses prancing; above, Nike flying to r., crowning charioteer ; in ex., pilos and K!-M : plain border.

Weight t 29.8 grs. — B.M.Cat., *Sicily*, p. 181, n° 233.
Head, *op. cit.*, Pl. v, 8.

To Kimon, or Parmenion, may further be given, according to Dr Head, a pretty ÆR Litra.

13. ÆR. Litra (B.C. 415-400). Obv. ΣΥΡΑΚ. Female head to r., wearing earring and necklace, hair in sphendone; behind, dolphin to l.

Head, *op. cit.*, Pl. v. 9. — B.M.Cat., *Sicily*, p. 181, n° 234.

℞. Sepia.

Not only has Kimon made use of a Neapolitan prototype for his facing head of Arethusa, but as Dr Evans suggests, he was himself of Chalkidian stock. Before working at Syracuse, the same artist " executed more than one tetradrachm die for Messana ", and he may also be the engraver of a Metapontine Didrachm, reproduced by Garrucci.

The Messana Tetradrachms by Kimon are undoubtedly earlier than his Syracusan coins.

14. ÆR. Tetradrachm. Obv. Biga of galloping mules driven by a female (?) charioteer, crowned by flying Nike ; in ex : barley-spike.

℞. ΜΕΣΣΑΝΙΟΝ in field above hare, running to r.; beneath, Nymph's head, her back hair contained in a sphendone ; ΓΕΛΩΡΙΑΣ

in front of the head, and below the neck... ΩΝ (?); to r. of head, cockle-shell and to l., a corn-spike.

Evans, *Syr. Med.*, Pl. x, 3[a] and 3[b].

Dr Evans, who first published this coin, remarks that the inscription is by no means clear, but believes the signature refers in all probability to Kimon.

Another Messanian Tetradrachm bears Kimon's signature.

15. Æ. Tetradrachm. Obv. ΜΕΣΣΑΝΙΩΝ. Hare running to l.; beneath, eagle, to l., standing on rock, devouring serpent : border of dots.

℞. Biga of mules to l., driven by female charioteer, who holds goad and reins; mules walking; above, Nike to r., holding wreath and caduceus; in ex., long fish to l.; on exergual line, name of artist : ΚΙΜΩΝ; border of dots.

Weight : 265.2 grs. — B. M. Cat., *Sicily*, p. 105, n° 56. — Evans, *Syr. Med.*, p. 187. — Salinas, *Notizie degli Scavi*. 1888, p. 218, Tav. XVII, 4.

The British Museum specimen does not show distinctly the artist's signature, but on a coin seen by Dr Evans, "the last four letters of Kimon's name are clearly decipherable". Specimens in the Naples and Paris Cabinets, also in the collections of Dr Imhoof-Blumer, Herr A. Löbbecke, &c. show the more or less complete signature.

The Metapontine Didrachm, already referred to, I reproduce here from Garrucci, *Le Monete dell' Italia antica*, Tav. ciii, fig. 16.

It is evident that Kimon was not a Syracusan. Apart from his earlier dies for South Italian Mints, further proofs in corroboration of this fact are furnished by his use on Syracusan coins of Campanian forms of earrings.

There is another type of Syracusan Tetradrachm, one variety of which is signed K on obv., which Sale Cataloguers generally attribute to Kimon, although it is not ascribed to this artist by the various writers on Sicilian Coin-engravers' signatures.

16. Æ. Tetradrachm. Obv. By Kimon (?) Female head to l., hair in plain sphendone; broad diadem, over which her hair is drawn back; necklet with pendant pearls; large earring; two dolphins before and two behind; above, at back, ΣΥΡΛΚΟΣΙΩΝ; the sphendone is tied above and ornamented with three stars of eight rays.

℞. By Parme(nion). (*Vide* Evans, *Syr. Med.*, Pl. x, 5). Quadriga to r., driven by charioteer crowned by Nike; the rein of the farthest off-horse hangs loose; under the nearest horse's feet, a broken chariot-wheel; in ex., ear of barley.

Weight : 266 grs. — Bunbury Sale Catalogue, 1896, lot 462. — Du Chastel, *op. cit.*, Pl. 7, n° 77.

A variety of obv. has beneath the head of Goddess, a head of a bearded satyr to r.

B. M. Cat., *Sicily*, p. 179, n° 219. — Head, *Coins of Syracuse*, Pl. v, 2.

17. Æ. Tetradrachm. By Kimon (?) ΣΥΡΑΚΟΣΙΩΝ. Female head to r., similar to last; hair in broad sphendone, ornamented with stars; behind neck, K.

℞. Quadriga to l., similar to last, but without broken rein or wheel under horses.

Weight : 266 grs. — Bunbury Sale Catalogue, 1896, lot 463. — Du Chastel, *op. cit.*, Pl. 7, n° 78.

A variety in the National Collection has ⋊ behind neck.

Another specimen, of the same type is without the signature.

B. M. Cat., *Sicily*, p. 179, n° 221. — R. Hobart Smith Collection (*illustr.*). — Bunbury Sale Catalogue, 1896, lot 464. — Du Chastel, *op. cit.*, pl. 7, n° 79. — Hill, *op. cit.*, Pl. VII, n° 3.

The eoin, reproduced here, which belongs to Mr. R. Hobart Smith, of New-York, was ascribed to Kimon by M. Arthur Sambon, in the Catalogue of the Sale at which it was purchased some few years back.

The soft style in which this head is treated reminds one strongly of Kimon's First Medallion Type, and indeed Dr Evans reproduces the two coins on the same Plate. I would only draw attention to the remarkable affinity between this type and that of the Tetradrachm, by Eukleidas, signed on dolphin, published by Dr Hirsch (Sale Catalogue, 18. May 1903, lot 991).

In conclusion, the following notes on the artistic merit of Kimon's productions, may add to the interest of this short summary of the great Artist's work :

" Les œuvres de Cimon surpassent de beaucoup ce qui a été fait de plus remarquable dans le même art à la Renaissance. Son style est loin d'être sans défauts ; il recherche un peu trop les tours de force et le côté gracieux des types, aux dépens d'une beauté plus idéale et plus sublime. Ses figures, trop surchargées de détails et d'ornements, manquent de simplicité, et par suite perdent quelque chose du côté de la pureté et du grandiose. En même temps, il a toujours dans l'exécution une certaine âpreté, qui quelquefois atteint presque à la rudesse et contraste singulièrement avec la recherche de grâce dont il paraît toujours préoccupé " (Lenormant, *La monnaie dans l'Antiquité*, Paris, 1878, III, p. 269).

Dr Weil suggested that Kimon's Medallions were executed after those of Evaenetos, an opinion which Dr Evans has refuted with sufficient reasons not to leave now any doubt on the subject. The author of *Die Künstlerinschriften der sicilischen Münzen*, p. 19, remarks : " Des Euainetos Rivale in der Anfertigung der Dekadrach-

men-Stempel ist Kimon. Dem Kopf der Göttin hat er einen ungleich mehr individuellen Ausdruck verliehen als Jener; das Haar ist von einem Netz gehalten, dessen breites Band über der Stirn zwischen den Locken wieder sichtbar wird. In etwas erhabener Schrift trägt es die Buchstaben KI M oder auch blosses K, ein anderer künstlerisch überlegener Stempel hat dagegen auf dem unter dem Hals befindlichen Delphin ΚΙΜΩΝ. Die Kehrseite ist in der Quadriga, wie in den Waffenstücken des Abschnitts, denen auch hier die Beischrift ΑΘΛΑ hinzugefügt ist, dem Dekadrachmen des Euainetos durchaus entsprechend gebildet; jedoch lässt sich an den mir bekannt gewordenen Exemplaren durchgängig beobachten, dass das Gespann ruhiger gehalten ist, namentlich das Aussenpferd weniger emporbäumt als bei Euainetos. Mit besonderer Feinheit ist die Nike gezeichnet, bei der mehrfach die rechte Brust und das rechte Bein vom Gewand entblösst bleibt. Die auf der Randleiste einst wohl durchgängig vorhandene Aufschrift ΚΙΜΩΝ ist, da sie bei dem hohen Relief vorzugsweise ausgesetzt war nur auf ganz vereinzelten Stücken erhalten geblieben. Auf dem Tetradrachmon, dessen Kopfseite die gleiche Arbeit zeigt wie das Dekadrachmon, ist eine Künstlerinschift nicht vorhanden. Wohl aber trägt seinen Namen ΚΙΜΩΝ und zwar wiederum auf dem Stirnband der mit Recht so bewunderte Arethusakopf in Vorderansicht. Um das Hochrelief wenigstens etwas vor Abnutzung zu bewahren, hat man wie es scheint absichtlich breitere Metallstücke angewendet, so findet sich noch ausserhalb des Perlkreises, welcher das Münzbild umschliesst, Raum für die Umschrift ΑΡΕΘΟΣΑ rechts und links vom Kopf werden theilweise von den Locken verdeckt jederseits zwei Delphine sichtbar. Von den beiden hiermit verbundenen Kehrseitenstempeln trägt der eine mit den stark emporbäumenden Rossen den Namen ΚΙΜΩΝ auf der Randleiste des Abschnitts, der andere ohne Künstlernamen lässt die Nike aufrecht über den Rossen schweben."

"Zu den schönsten Münzen des Alterthums", observes Prof. Brunn, "gehören die grossen Medaillons von Syrakus welche auf der Hauptseite einen weiblichen Kopf nach links gewendet und von vier Delphinen umgeben mit der Inschrift ΣΥΡΑΚΟΣΙΩΝ zeigen. Besonders elegant unter diesen sind wiederum diejenigen bei welchen das Haar im Nacken in einem Netz gesammelt ist. Auf der Rückseite finden wir das gewöhnliche Viergespann nach links gewendet mit der schwebenden Nike, welche dem Lenker einen Kranz entgegen bringt; im Abschnitt ist die Rüstung eines Hopliten gebildet, unter welcher in den besser erhaltenen Exemplaren die Inschrift ΑΘΛΑ steht."

Bibliography. — Arthur J. Evans, *Syracusan "Medallions" and their Engravers*. London, 1891. — B. V. Head, *Coins of Syracuse*, 1874. — B. V. Head,

Brit. Mus. Cat. Sicily, 1876. — Raoul Rochette, *Lettre sur les Graveurs des monnaies grecques*. Paris, 1831. — A. von Sallet, *Künstlerinschriften*, &c., 1871. — R. Weil, *Künstlerinschriften auf sicilischen Münzen*. Berlin, 1884. — Du Chastel, *Syracuse, ses monnaies d'argent et d'or au point de vue artistique*. Londres, 1898. — Ad. Holm, *Geschichte Siciliens im Alterthum*. Leipzig, 1898. — Brunn, *Geschichte der griechischen Künstler*. Stuttgart, 1899. — Hill, *Coins of Ancient Sicily*, 1902. — L. Forrer, *Les Signatures de Graveurs sur les monnaies grecques*, Bruxelles, 1905.

KINAST, MICHAEL (*Germ.*). Mint-official at Bernstadt (Silesia), 1684.

KINDON (*Brit.*). Partner in the Die-sinking Establishment of **KEMPSON & KINDON**, Token Manufacturers at Birmingham, in the early part of the nineteenth century. *Vide* **KEMPSON** *suprâ*.

KINGDON, ABRAHAM (*Brit.*). Malagasy Trader, who before the French Occupation, issued, under Queen Ranavalo, a Token currency for Madagascar, which was however stopped by the government.

KINSBURGER, SYLVAIN (*French*). Contemporary Sculptor, born at Paris; pupil of Dumont, and Thomas. He is the author of a number of Portrait-medallions, which were exhibited in 1878, 1879, 1880, 1896, and later at the Salon. A Portrait-medal of Santos-Dumont, 1901, is signed : **J. KINSBURGER**. At the Salon of 1904 he exhibited a frame containing various Portrait-medals and Plaquettes. By him are also Portrait-plaquettes of L. Planel, violinist; — A. Bertrand, engraver; — P. Lagrave, architect; — G. Lemaire, gem-engraver, and others.

Bibliography. — Chavignerie et Auvray. *op. cit.*

KIPLING-LOCKWOOD (*Brit.*). Contemporary Sculptor, and brother of the celebrated writer. He is the author of several Bas-reliefs and Portrait-medallions, none of which have, as far as I know, been cast in bronze or reduced to the form of medals.

KIRCHBACH (*Germ.*). Signed, as Designer, several medals published by the Die-sinking Establishment of Oertel at Berlin; amongst them a Medal of the International | Electrotechnic Exhibition at Berlin, 1891.

KIRCHENHOFER, FRANZ IGNATIUS (*Germ.*). Warden of the Imperial Mint at Oppeln, 27. April 1673; died on 17. October 1685 (*Staatsarchiv*). His initials occur on his issues, from 1673 to 1677, and 1681 to 1683.

Bibliography. — Friedensburg, *Schlesische Münzstudien*.

KIRCHNER, SAMUEL (*Germ.*). Burger of Liegnitz; with Johann Hoffmann he contracted to work the Mint at Schweidnitz,

9. November 1621; the contract ended on 15. August 1623. The coins of Schweidnitz of that period nearly all bear his initials **K. S.**

Bibliography. — Friedensburg, *Schlesische Münzstudien.*

KIRCHHOFER, WOLFGANG (*Austr.*). Mint-Councillor at Vienna, 1524-1526.

KIRCHNER, GEORG (*Germ.*). Mint-official at Öls, 1676-1679.

KIRCHNER, JOHANN WILHELM (*Germ.*). Medallist, Wax-modeller, and Ivory-carver of Cassel, 1772-1794. He was Mint-engraver there from 1772, and Medallist to the Court from 1787. The Museum at Cassel preserves works by him. Some of his medals are reproduced in Hoffmeister's treatise on Hessian coins and medals.

KIRCHNER, JOHANN WILHELM (*Germ.*). Mint-engraver at Cassel, *circa* 1827.

KIRCHNER, W. (*Germ.*). Medallist of the first half of the nineteenth century; he resided first at Berlin, but was at St. Petersburg in 1840. He executed amongst others the following Medals : Capture of Erzeroum; — Third Centenary of the Augsburg Confession, Festivities at Schweinfurt, with Portrait of the Landgrave Philip of Hesse; — Portrait-medal of the celebrated Chemist, Berzelius, 1830, &c.

KIRCHPICHLER, CHRISTOF (*Austr.*) Mint-official (Hofpfenning-meister) at Gratz, 1623.

KIRCHPUCHER, HIERONYMUS (*Austr.*). Mint-master at Klagenfurt, 1526-1539 (?) Under his term of office a Carinthian Quarter Thaler, without date, was struck at that Mint; its ℞. inscription is INF.HISPA.ARCHIDVX.CARIN.D.BV.

Bibliography. — J. Nentwich, *Seltene österreichische Viertelthaler*, 1895.

KIRK, A. (*Brit.*). Probably a brother of John Kirk, and also a Medallist. He died in 1761 or thereabout. His workshop was in St. Paul's Churchyard. By him are : 1745. The Rebels repulsed by the Duke of Cumberland (obv. only, signed **A. KIRK F.**); — 1745. Another, on the same event (obv. only); — 1746. Battle of Culloden (℞. only); — 1746. Another, on the same event (entirely by A. Kirk), &c.

A. Kirk worked in conjunction with John Kirk.

Bibliography. — Bolzenthal, *op. cit.* — Franks and Grueber, *Medallic Illustrations*, &c.

KIRK, JOHN (*Brit.*). A London Medallist and Gem-engraver of the second half of the eighteenth century, born in 1724, by whom are a number of medals and medalets. He was a pupil of James Anthony

Dassier, and received premiums from the Society of Arts. With A. Kirk he lived in St. Paul's Churchyard, where he died on the 27th of November 1776. His signature occurs as : **I. KIRK F.**; — **KIRK** ; — **KIRK FEC.** ; — **I. KIRK** ; — **KIRK FECT.**

John Kirk's best known works are : MEDALS. Edward VI., Christ's Hospital's Medalet; — Prize Medal of St. Saviour's School, Southwark; — Medal of the Order of Shakespearians, 1777; — Sir Hugh Myddelton, † 1631 (a modern production attributed to Kirk by Franks and Grueber) ; — Inigo Jones, † 1652 (" This piece is well executed, as a study, by John Kirk, who afterwards attained considerable eminence ") ; — Elizabeth Cleypole, † 1658 (2 var.); — Cromwell, † 1658; — John Milton, † 1674; — Bishop Berkeley's Premium Medal ; — 1740. Portrait-medal of George II. (signed : **I. KIRK. F. AETATE. 16.**) Mr. Grueber observes : " This is one of the earliest known works of John Kirk.

Capture of Louisburg, 1758.

It was executed probably as a trial of his proficiency about the year 1740, when the young head ceased to appear upon the coinage of George II. ; — Sir John Barnard, 1744; — Recapture of Prague, 1744, with Bust of Prince Charles of Lorraine (3 var.); — Capture of the Spanish ships, the Marquis d'Antin and the Lewis Erasmus, 1745 ; — Medal of the Loyal Association, 1745 (signed : **I. KIRK F. ST. PAUL'S CHURCH-YARD**) ; — Repulse of the Rebels by the Duke of Cumberland, 1745 (℞. only; 2 varieties); — Others, on the same event (2 var.); — Battle of Culloden, 1746; — Another, on the same event (obv. only); — Medal of the Tuesday Club of Annapolis; — George II. and the Duke of Cumberland, a counter (several varieties) ; — Frederick and Augusta, Prince and Princess of Wales, a counter ; — William Duke of Cumberland (3 var. of Counters); — Augusta, Princess of Wales, a series of Counters unsigned (*Med. Ill.*, pp. 623-626, nos 299-310); — William, Prince of Orange, Stadholder, 1747; — Peace of Aix-la-Chapelle, proclaimed, 2. Feb. 1749 (2 var. ; one unsigned);

— Death of Frederick, Prince of Wales, 1751; — Free British Fishery Society, 1751; — Louisburg taken, 1758 (*illustrated*); — Battle of Minden, 1759; — Death of General Wolfe, 1759 (from a wax model by Gosset, *illustrated*, *Vol.* II, p. 301); — George II.,

Accession of George III., by Kirk.

Portrait-medalet, 1760; — Accession of George III., Oct. 26, 1760 (*illustrated*); — John Murray, Third Duke of Athol, 1774; — William Murray, Earl of Mansfield, 1777 (from a model by Gosset); — Prize Medal of the Dumfries Society for Encouragement of Agriculture, 1776; — Tribute to David Garrick, 1772; — Memorial Medal of David Garrick, 1773; — David Garrick's retirement, 1776; — Memorial Medal of the Marquis of

Marquis of Granby, Memorial Medal, by J. Kirk.
($\frac{3}{4}$ of actual size).

Granby, 1774 (*illustrated*); — John Harrison, The Armagh Library founded, 1771 (after Tassie); — Benjamin Hoadley, Bishop of Winchester, 1676-1761, Memorial Medal, 1761; — Henry, Second Earl Bathurst, 1714-1794; — Erection of the New Hall of the Six Clerks' Office, 1776 (after Gosset); — The Earl of Camden appointed Lord Chancellor, 1766 (1 var.); — Memorial Medal of Lord Camden, 1773; — William Pitt, First Earl of Chatham, Memorial Medal, 1778; — Marriage of George III. with Queen Charlotte, 8. September, and Coronation, 22. September,

1761 ; — To the Immortality of the Order of Free Masons, London, 1766; — William Beckford; — Frederick, Baron North, First Lord of the Treasury, 1776 (?) (after Gosset); — Various Prize Medals, &c.; — Medical Society of London, 1773 ; — Linnaeus ; &c.; The Grafton Medal, 1788; — Hugh Percy, Duke of Northumberland, 1766 (2 var.); — Church and State Medal, 1774; — GEMS. Copy of Marchant's bust of Susanna, after the statue by Fiamingo; — Bust of George II.; — Bust of George III.; — Prince Ernest of Mecklenburg; — Mrs Claypole; — Gosset, the famous modeller in wax; — Sir Joshua Reynolds, 1773; — Lord Chancellor York; — Female head, a study, after Tassie, &c.

There is also a large series of medalets (in silver and in bronze) bearing portraits of distinguished persons.

Amongst the Tassie Gems there is one representing a Female portrait, taken from a medallion engraved by Kirk.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Franks and Grueber, *Medallic Illustrations of the History of Great Britain and Ireland.* London, 1885. — Cochran-Patrick, *Medals of Scotland.* Edinburgh, 1885. — H. A. Grueber, *Guide to the Exhibition of English Medals*, 1891. — Marvin, *Masonic Medals*, Boston, 1880. — Betts, *American Colonial History illustrated by Contemporary Medals.* New York, 1894. — Leroux, *Médaillier du Canada.*

KIRKYN, GEORGE (*Brit.*). Mint-master in conjunction with Lotto Nicholyn, of Florence, under Edward III., anno 17.

KIRKWOOD, ALEXANDER (*Brit.*). Medallist of the second and third quarters of the nineteenth century, who resided at Edinburgh, where he died on the 6. August, 1879, at the age of seventy-five, having been born on the 23. August, 1804.

From Cochran-Patrick, we learn that he is the author of the following medals : Montrose Medal of Merit (signed : **A. KIRKWOOD**); — Medals of the Royal Scottish Society of Arts (2 var.); — Medal of the Photographic Society of Scotland (℞. only); — Medal of the Ayrshire Agricultural Association; — Medals of the Highland and Agricultural Society of Scotland, etc.

Alexander Kirkwood was the chief partner of the firm of **KIRKWOOD & SON**, which is now represented by his son, **A. KIRKWOOD.**

KIRKWOOD, A. (*Brit.*). Son of the last, and head of the firm of Edinburgh Die-sinkers, **KIRKWOOD & SON.** He cut a number of medal-dies, some of which are described in Cochran-Patrick's *Medals of Scotland* : Alexander Kirkwood Senr., 1804-1879 ; — Agricultural Medals (several varieties; some signed : **ALEX. KIRKWOOD**; others **KIRKWOOD & SON**); — Montrose Medal of Merit; — Medals of the Royal Caledonian Club, and others which I shall enumerate under the heading of **KIRKWOOD & SON.**

KIRKWOOD, HENRY A. (*Brit.*). Brother of Alexander Kirkwood Senr, and also a Medallist, who worked at Edinburgh during the

Portrait of James Watt, by Henry Kirkwood.

second half ot the nineteenth century. He produced many intagli and camei in stone, and was also a Wood-engraver, but was permanently invalided, says Cochran-Patrick, from mental strain, in 1856. His signature **H^Y K.** occurs on a medal struck for the Watt Club in Greenock, and bears a bust of James Watt.

KIRKWOOD & SON (*Brit.*). This firm has long been connected with medallic work in Edinburgh. The great-grandfather of the present representative and his grandfather were both well-known engravers ". (Cochran-Patrick, *Medals of Scotland*, p. 268). Henry Kirkwood, the author of the Watt Medal, and his brother, Alexander, 1804-1879, are the best known Medallists of the family.

The signature **KIRKWOOD & SON** or **A. KIRKWOOD & SON** to which is added sometimes **EDINR.** occurs on the following medals enumerated by Cochran-Patrick : Alexander Kirkwood Senr, 1804-1879 ; — The Robert Wilson Memorial Prize ; — Medal of George Heriot's Hospital ; — Opening of St. Giles Church, Edinburgh, 1883 ; — Visit of the Queen and Prince Consort to Edinburgh, 1842 ; — Medal of the Photographic Society of Scotland ; — Medal of the Royal Caledonian Horticultural Society ; — Medal of the Scottish Society for the Prevention of cruelty to Animals ; — Medal of the University of Aberdeen, 1884 ; — Unveiling of the Tannahill Statue, Paisley, 1883 (signed : **K & S**) ; — Jubilee of the Caledonian Youths' Society, Musselburgh, 1877 ; — Medal of the Caithness Industrial Exhibition, 1868 ; — Medal of the Argyllshire Gathering ; — Highland and Agricultural Society of Scotland, 1884 (several varieties) ; — Montrose Medal of Merit ; — Medals

of the Royal Caledonian Club, with curling scenes (sev. var.); — — The " George Glennie " Golf Medal (3 var.); — Medal for Winners at the Game of Quoits; — Volunteer Medals (sev. var.); — Dog Show at Frankfort-on-Main, 1878; — 700th Anniversary of the Mayoralty of London, 1889; — Minto House School of Medicine, Edinburgh; — Surgeons' Hall School of Medicine, Edinburgh; — School of Medicine, Edinburgh; — Dr Sir Geo. H. B. Macleod, Glasgow; — Medical college for Women at Edinburgh; — Marshall St. School of Medicine, — Medical Dept., Victoria wing, Edinburgh Hospital; — Medal of the Dobbie-Smith wings at Edinburgh and Glasgow Medical Schools; — Bathgate Medal; — Princess Charlotte, and others.

Bibliography. — R. W. Cochran-Patrick, *Catalogue of the Medals of Scotland*, Edinburgh, 1894. — C. Welch, *Numismata Londinensia*, 1894.

KIRSCHBAUM, NIKOLAUS (*Austr.*). Assistant Mint-engraver at Vienna, 1843.

KIRSCHNER. PHILIP (*Germ.*). Goldsmith and Mint-engraver at Weikersheim, 1623-1624.

KIRSTEIN, FRIEDRICH (*Germ.*). Sculptor of the first half of the nineteenth century, who resided at Strassburg. He is the author, amongst others, of Silver medallions representing various subjects, one of which is Christ and the Samaritan woman at the well of Sychar, all chased and *repoussé* work. He exhibited at the Paris Salon between 1810 and 1834, and by him are also the following medals: Oberlin; — Erwin de Steinbach; — J. Sturm, first rector of the Academy of Strassburg; — General Meeting of Musical societies of Alsace, 1830, &c.

Bibliography. — Chavignerie et Auvray, *op. cit.* — J. Florange, *Catalogue de la Collection de M. A***, 16-18 janvier 1905.*

KIRSTEIN, FRIEDRICH (*Germ.*). Son of the last; Sculptor of Strassburg, where he was born. By him is a Portrait-medallion of Benjamin Constant, and various Bas-reliefs, in chased and *repoussé* work. One of his Bas-reliefs in marble, representing Christ blessing the Children was executed for Strassburg Cathedral, 1842.

Bibliography. — Chavignerie et Auvray, *op. cit.*

KISCH, A. (*Belg.*). A Brussels Die-sinker, who in 1876 issued a commemorative medal of the Health Exposition at Brussels, in that year (in Boston Collⁿ).

KISSELS, HENNIG (*Germ.*). Mint-master at Mayence, 1609-1614 (?)

KISSING (*Austr.*). Contemporary Medallist, by whom I have seen a commemorative medal of Kosciuszko, 1894.

KISSLING, RICHARD (*Swiss*). Sculptor, born at Wolfwyl, canton Solothurn, 1848; author of the William Tell Monument at Altorf. His initials **R. K.** appear on the medal struck by F. Homberg on the Dedication of the Tell Monument at Altorf in 1895.

KIST, TEUNIS (*Dutch.*). Mint-master at Medemblik and Hoorn, 1741-1761; privy mark, a cock.

KIT (*Belg.*). Die-sinker of Antwerp. His signature occurs on the ℞. of a medal of the Society of Pharmacy, Antwerp, 1858.

KITTEL, GEORG WILHELM (*Germ.*). Medallist, born at Breslau in 1694, where he died in 1769. His productions are usually signed **GWK** or **K.** Amongst his best known works are : Death of King Charles VI., 1740 ; — Death of the Emperor Charles VII., 1745 ; — Bohemian Coronation of Maria Theresia, 1743 (2 var.); — relief of Prague, 1743 ; — Thalers and Half Thalers of Charles VI. ; — Thalers of Frederick II. for Silesia ; — The Famine of 1736 ; — End of the Famine, 1737 (3 var.) ; — The severe Winter of 1739/40; — Jubilee of the Discovery of Printing, 1740 ; — Death of Charles VI., 1740 (signed : **G. W. KITTEL**) ; — Silesia mourning for Charles VI., 1741 ; — Battle of Mollwitz, 1741 ; — Siege of Breslau, 1741 ; — Portrait-medal of Frederick II. and his Consort, — Queen Elizabeth Christina, 1741 ; — Battle of Chotusitz, 1742 (3 var.) ; — Preliminaries of the Peace of Breslau, 1742 (2 var.) ; — Recapture of Prague, 1743 (2 var.) ; — The Comet of 1744 ; — Marriage of Luise Ulrika of Prussia with Adolph Frederick of Sweden, 1744 ; — Taking of Prague. 1744 (2 var.) ; — Battle of Hohenfriedeberg, 1745 (4 var.); — The Great Draught in Silesia, 1746; — Foundation of the Reformed Church at Breslau , 1747 (2 var.); — Plague of Grasshoppers in Silesia, 1748; — Explosion of Breslau Arsenal, 1749 ; — Dedication of the Reformed Church at Breslau, 1750 ; — Zinzendorf, and the Community of Moravian Brethren, 1750; — Jubilee of the Church of Peace at Jauer, 1755 ; — Coronation Medal of Frederick II. (Breslau), 1741, etc.

Bibliography. — Bolzenthal, *op. cit.* — Friedensburg und Seger, *Schlesiens Münzen und Medaillen der neueren Zeit*, Breslau, 1901. — Kirmis, *op. cit.* — Iversen, *op. cit.* — Hildebrand, *op. cit.* — *Schlesiens Vorzeit*, &c. VII.

KITTEL, JOHANN (*Germ.*). Medallist of Breslau, born at Namslau in 1656, died on the 25. November 1740. The earliest medals on which his monogram appears (**K.** or **I. K.**) are dated 1681, and from that date until his death he executed numerous medals commemorating events in Saxon history as well as personal medals. I could

only find descriptions of the following : Bombardment of Belgrade, 1688 ; — Religious Medals (for Christening, Marriage, etc. ceremonies ; also commemorative of Peace festivities) ; — Johann Hartwig, Count of Nostitz ; — Medal of 1690, with busts of Leopold, Joseph, and the Empress ; — Siege of Vienna, 1683 (*N*. Medal) ; — Peace of Ryswick, 1697 ; — Undated Thaler, with bust of Frederick II. ; — Death of Caspar Neumann, 1715 ; — Coronation of Frederick I. King of Prussia, 1701 ; — Times of Distress, 1702 (2 var.) ; — — Alms Medal, 1704 ; — Accession of Joseph I., 1705 ; — Satirical Medal on the New Century, 1700 ; — Battle of Ramillies and Relief of Barcelona, 1706 ; — Capture of Naples, 1707 ; — End of the Plague at Breslau, 1714 (2 var.) ; — Baptism of Archduke Leopold, 1716 ; — Trial of the Coining-Press invented by Daniel Cracau, 1717 ; — Coronation of Charles VI., 1723 ; — Inauguration of the Evangelical Church at Gross-Wartenberg, 1736 ; — Water Famine (2 var.) ; — Queen Elizabeth Christina of Prussia ; — Coronation of Charles VI., 1711 ; — Memorial Medal of Leopold I. ; — Siege of Azow, 1696 ; — Peace of Carlowitz, 1696 ; — Coronation Jeton of Catherine I., &c. It is however somewhat doubtful whether the Russian medals signed **I. K.** are by Kittel.

Bibliography. — *As above.*

KITTEL, JOHANN GOTTLIEB (*Germ.*). Medallist of Breslau, son of Johann Kittel, and brother of Georg Wilhelm, was born in 1688 and died in 1727, only 39 years old. His productions are usually signed **JGK**. These initials occur on a Thaler of 1714 ; — Johann Andreas Baron von Plencken, Chancellor of Silesia, 1718 ; — Thaler on his Jubilee, &c.

Some of the medals engraved by the Kittels are described in Kundmann's "Heimsuchungen" ; a few were designed by the celebrated Caspar Neumann. Many being unsigned, it is impossible to attribute them correctly.

Bibliography. — *As above.*

KITTEL, JOSEF (*Austr.*). Die-sinker of Vienna, whose signature I have met with on medals commemorating the Marriage of the Archduke Rudolph of Austria with Crown Princess Stephanie of Belgium, 1881.

KITTNER VON PERCHAIMB, JOHANN JACOB (*Bohem.*). Royal Mint-master at Joachimsthal, 1650-1668. His distinctive mark, a crown, occurs on Thalers, Fünfzehners and Kreutzers of that period, struck at the Mint of Joachimsthal.

Bibliography. — Fiala, *Beschreibung der Sammlung Böhmischer Münzen und Medaillen*, Prag, 1888.

KITZIN, MARCUS (*Germ.*). Mint-contractor at Lindau, 1415.

KITZKATZ, RUPRECHT NICLAS (*Germ.*). Medallist and Coin-engraver at Dresden, *circa* 1615-1633. His name has been discovered by

Treble Thaler of John George I. of Saxony, by Kitzkatz.

Julius and Albert Erbstein, who have shown that the monogram ℞ stands for Kitzkatz, and not Rull, as given by Schlickeysen.

To this Engraver, the compilers of the Engelhardt Catalogue have attributed the following pieces: Christmas Coins, 1617, issued

b yPrince Elector John George II. in honour of his mother, Sophia; I^st type, with legends : VT SALOMON SIC EGO MATREM —MATERNIS PRECIBVS NIHIL FORTIVS, Dickthaler, Half Thaler, Small Dickthaler, and Ortsthalers (2 var.); IInd type, with legends : HONOREM HABEBIS MATRI OMNIB.DIEB.VITAE EI.—DITANT VOTA MATERNA, Dickthalers (4 var.), Half Thalers (2 var.), Ortsthalers (3 var.); — Broad Treble Thaler of 1626, with Kitzkatz's monogram, obv. John George I. on horseback; issued under the Mint-master Hans Jacob whose initials appear on the ℞. (*illustrated*); — Medal of John George I., obv. PRO LEGE—ET GREGE. The Prince-Elector on horseback, to r. ℞. D : G : IOH : GEOR : DVX SAX IVL : CL : ET MO : ELEC. Helmeted shield of arms; — Another, similar, but dated 1624; — Another, similar, of 1626, with the motto : SCOPVS VITÆ MEÆ CHRISTVS; — Medal of 1617 presented by John George I. to his Councillors, on his Birthday, 5. March, obv. SITIVIT IN TE ANIMA MEA. Stag drinking at a well in front of tree ℞. DONVM | SERENISS : PRIN : &c.; — Small Medal of 1620 on the Beginning of the Saxon campaign against Lausitz and Silesia; — Medal of 1624 on the Convention of Schleusing or Upper Saxon " Kreistag " at Jüterbogk; obv. PRO LEGE ET GREGE John George I. on horseback ℞. Shield of arms; — Medal on the " Kreistag " of Upper Saxony, 1626, obv. SCOPVS VITÆ MEÆ CHRISTVS—1626. The Prince-Elector on horseback; — Medal of 1632 on the Battle of Lützen, and Death of Gustavus Adolphus of Sweden; obv. Bust of Gustavus Adolphus ℞. STANS ACIE PUGNANS VINCENS MORIENSQUE TRIUMPHAT, &c. Sword crowned, adorned with laurel and palm-branches.

Bibliography. — Julius und Albert Erbstein, *Erörterungen auf dem Gebiete der Sächsischen Münz-und Medaillen-Geschichte bei Verzeichnung der Hofrath Engelhardt'schen Sammlung*, Dresden, 1888.

KITZMAHL, CHRISTOPH (*Germ.*). Also called *Kitzmägl.* Goldsmith and Seal-engraver at Munich, 1575; produced work for Duke Ferdinand. In 1583, he is mentioned again as a Goldsmith.

Bibliography. — J. V. Kull, *Aus bayerischen Archiven*, Mittheilungen der Bayerischen Numismatischen Gesellschaft, 1900.

K. K. *Vide* **JOHANN BERNHARD KERN** and **PETER A. KOLB** at Schwabach.

K. K. *Vide* **KILIAN KOCH.** Counter-manufacturer at Nuremberg, sixteenth century.

K. L. *Vide* **JOHANN ANTON DAVID KLINGHAMMER.** Die-sinker at Hildburghausen, 1760, and Eisenach, 1763-65.

K. L. *Vide* **KONRAD LANGE.** Medallist at Vienna, 1840 — † 1856.

KLAEHREN, HEINRICH VON DER (*Germ.*). Mint-master at Lubeck, 1619-1630. Distinctive mark : sun.

KLAGMANN, JEAN BAPTISTE JULES (*French*). Sculptor, and Medallist, born at Paris on the 1. April 1810, where he died on the 18. January 1867. Pupil of the Ecole des Beaux-Arts, Feuchère, and Ramey Junr. He has executed numerous Portrait-medallions in clay and bronze : Dante Alighieri ; — Machiavel ; — Lord Byron ; — Shakespeare ; — Pierre Corneille ; — Prosper Gothi, dramatic artist, &c. At the Salon of 1845, he exhibited three medals.

His works of sculpture are numerous and some are important ; he also executed models for English gold-and silversmiths' work.

Bibliography. — Chavignerie et Auvray, *op. cit.* — Müller & Singer, *op. cit.*

KLAGMANN, HEINRICH (*Bohem.*). Mint-warden at Prague, 1696.

KLAUS (*Swiss*) 1616-1636. Mint-warden at Lucerne. He struck the Students' Prize Medals, issued at this period, at Lucerne.

KLAUSER, CHRISTOPH (*Swiss*). Mint-master at Lucerne, 1575 ; he came from Zurich.

KLAUSING (*Dutch*). This signature is found on a medal struck to commemorate the inauguration of the Royal Academy of Fine Arts at Amsterdam, 1820.

KLAUSNITZ, GEORG (*Germ.*). Mint-worker at Breslau, 1683.

ΚΛΗ (*Greek*). This signature, which M. Michel P. Vlasto ascribes to an Engraver, occurs in the present form, or abbreviated, in **ΚΛ**, on Tarentine coins of the end of Evans' fifth Period and beginning of the sixth, *circa* 320-300.

1. Ⅳ. Stater. Obv. Head of young Herakles wearing lion's skin.

℞. Taras nude on biga to r., holding trident ; in the field, dolphin, star of eight rays, and **ΚΛΗ**.

Weight : 8.58 gr. — Vlasto, *Journ. int. d'arch. num.*, 1901, Pl. G' 4.

The following Didrachms might also belong to this Artist :

2. Æ. Didrachm. Obv. Naked horseman, galloping to r., holding reins with both hands ; behind, **ΕΥ** ; beneath, **ΑΡΙΣΤΙΑΣ**.

℞. **ΤΑΡΑΣ**, naked, seated on dolphin to l., holding bunch of grapes and distaff ; below, **ΚΛΗ**.

Weight : 7.75 gr. — B. M. Cat., *Italy*, p. 176, n° 120. — Evans, p. 135, Period VI, E, 2.

3. Æ. Didrachm. Obv. Helmeted horseman lancing downwards ; beneath horse, **ΑΡΙ** ; above and in field **ΕΓΑ**.

℞. Taras astride on dolphin, holding oar in l. hand with r. extending kantharos; in field to l. ΚΛ.

Evans, *Horsemen* &c., p. 103, n° 20.

4. Æ. Didrachm. Obv. Similar; Ι in field to r.; beneath horse, ΑΡΙ.

℞. Similar; ΚΛ in field to l.; beneath, ΕΠΑ.

Evans, *op. cit.*, p. 103, n°. 21. — Car. CX, 134.

5. Æ. Didrachm. Obv. Similar, with Ξ. ℞. Without ΕΠΑ.

B. M. Cat., p. 188, n° 204.

6. Æ. Didrachm. Obv. Similar; horseman not helmeted; he carries a shield; behind, ΣΙ; beneath, ΦΙΛΟΚΛΗΣ.

℞. Similar; Taras holds wreath in r.; beneath, ΚΛ.

B. M. Cat., p. 188, n° 206. — Car. CXIV, 205.

This same signature, observes M. Vlasto, occurs again on rare silver staters (?) of greatly reduced weight, struck at Tarentum under the occupation of Hannibal, associated with the magistrate's signature ΣΗΡΑΜΒΟΣ, but their fabric and late style preclude any possibility of connection between the two ΚΛΗ.

For my own part, I feel rather reluctant to share M. Vlasto's view in considering ΚΛΗ as an Engraver, although I know that Dr. Arthur Evans considers the signature ΕΥ (and others) which occur at the same period as those of Die-sinkers, and points out "that the very grossness of the features that characterize the coins signed ΕΥ proclaims identity of handiwork".

Bibliography. — M. P. Vlasto, *Monnaies d'or de Tarente*, Journal international d'archéologie numismatique, 1901. — A. Evans, *Horsemen of Tarentum*, 1889.

KLEEBERG, AUGUST (*Austr.*). Contemporary Medallist, residing at Vienna, where since 1864 he has executed a number of Personal and Commemorative medals. He died towards the end of last century. Amongst these I have noticed: Assassination of Maximilian I., Emperor of Mexico, 1867 (2 var.); — The Empress Elizabeth of Austria nursing the sick during the war, 1866; — Centenary Commemoration of the Palatine Archduke Joseph, 1876; — Hungarian Coronation of the Emperor Francis Joseph and Empress Elizabeth, 1866 (4 var.); — Inauguration of the Monument to Field Marshal Prince Schwarzenberg, 1867; — Federal Choral Festival of Lower Austria, at Wiener Neustadt, 1864.

The following information respecting Kleeberg has been kindly favoured by Messrs Brüder Egger of Vienna:

"Wir wissen nur das Kleeberg eigentlich Graveur und Goldarbeiter war, und die Herstellung von Medaillen entweder gar nicht oder nur nebensächlich betrieben hat, indem er Medaillen von anderen arbeiten lies, und nur seinen Namen darunter setzte; z.B. hat Scharff wiederholt erzählt, dass eine Medaille mit dem Kopfe

Richard Wagner's auf die Bayreuther Festspiele im Jahre 1876 von ihm auf Bestellung des Kleeberg angetertigt wurde, und auch die Initialen A. K. auf derselben vorkommen.

"Diese Medaille ist beschrieben im Katalog der Ausstellung von Münzen und Medaillen aus der Regierungszeit Kaiser Franz Josef I, veranstaltet von der Numismatischen-Gesellschaft in Wien im Jahre 1888, unter Nr. 1946.

"Kleeberg war in letzter Zeit bei einer hiesigen Gold und Silberfabrik Markowisch & Scheid als Werkführer angestellt."

BIBLIOGRAPHY. — Betts, *Imperial Coinage of Mexico*, 1899. — *Mittheilungen des Clubs der Münz-und Medaillenfreunde in Wien*, 1890-1900.

KLEIN (*Germ.*). Medallist, who worked at Breslau, *circa* 1755-1762. Friedensburg, *Münzgeschichte Schlesiens*, remarks : "In the middle years of the eighteenth century, a Die-sinker of the name of Klein was working at Breslau, and signed in full a rare medal of 1762 on the Battle of Freiberg (Peace of Hamburg between Sweden and Prussia). I have however been unable to obtain any other information about him, and do not know whether he perhaps also signed Silesian medals with a **K** only. He may have been the Court Goldsmith, Daniel Klein, or Tobias Klein, Assayer at the Breslau Mint, 1736-1741."

BIBLIOGRAPHY. — Fridensburg, *op. cit.* — Hildebrand, *op. cit.*

KLEIN, HANS (*Germ.*). Bavarian Mint-warden at Ratisbon, 1615-1623, and Bayreuth, 1623.

KLEIN, HANS (*Germ.*). Mint-master at Rostock, 1614-15 and 1621-22.

KLEIN, MICHAEL (*Germ.*). Mint-warden at Mergentheim, 1535.

KLEIN, PETER, PROF. (*Austr.*). Designer of a medal of Pope Leo XIII., engraved by Leisek, 1893.

KLEINER, MICHAEL (*Germ.*). Mint-master at St. Petersburg, 1808-1809, Kolpin, 1810, and Ischora, 1810-1811. He signed his issues **M. K.**

KLEINERT, FRIEDRICH (*Germ.*). Born at Bartenstein (Prussia), 1633 ; Silversmith and Coin-dealer at Nuremberg, where he died in 1714, eighty-one years old. He edited a number of medals, which are signed **F. K.**, and was the first in Germany to give his medals, by machinery, a sharp, clearly cut, raised edge, also to inscribe the edges, which was his own speciality. In conjunction with Lazarus Gottlieb Lauffer, Chief-warden of the mint at Nuremberg, and Caspar Gottlieb Lauffer (q. v.) he issued a large series of historical medals, some of which have reference to England, as the following :

Coronation of William III., 1689; — Security of Britain, 1689; — Toleration Act, 1689; — Death of Schomberg; — Congress of the Allies, February 1691; — Battle of La Hogue, 1692 (3 types); — The French Coast bombarded, Sept. 1694; — Campaign of 1694; — Casale taken and the security of Italy restored, 1695; — Namur retaken, 1695; — Battle of Blenheim, 1704; — British Victories, 1704; — Barcelona relieved and Conquest of Brabant, 1706, &c. Most of these medals were engraved by Philipp Heinrich Müller.

Kleinert's signature **F. K.** occurs also on the following medals: Recapture of Belgrade from the Turks, 1688; — Bombardment of Belgrade, 1688, and many others, which will be found described under the names of their respective Engravers.

Vide under **LAUFFER** a fairly complete list of the medals issued by Lazarus Gottlieb, Caspar Gottlieb Lauffer and F. Kleinert, with the collaboration of P. H. Müller, M. Brunner, and other engravers.

Bibliography. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Franks & Grueber, *Medallic Illustrations* &c. — *Numophyl. Burckh.*, P. H. — Köhler, *Münzbelustigungen* &c. — Doppelmayr, *Historische Nachricht von Nürnbergischen Mathematicis und Künstlern.*

KLEINHANS, CHRISTOPH (*Germ.*). Mint-official at Greiz, 1621; he may have cut dies for Pattern Groschen of Albrecht Günther of Schwarzburg. He was a native of Ilmenau.

Bibliography. — E. Fischer, *Die Münzen des Hauses Schwarzburg*, Heidelberg, 1904.

KLEINSCHMIDT, WILHELM (*Germ.*). Mint-master at Hildburghausen, 1760–1770. He is also described as a Die-sinker. His initials **W. K.** occur on a Conventions Thaler of Ernest Frederick Karl of Saxe-Hildburghausen, on the Peace of Hubertsburg, 1763.

KLEINSTEUBER, C. G. (*Germ.*). Mint-engineer at Berlin, born Nov. 14, 1773, at Weimar. He was at first a manufacturer of musical instruments, but in 1813 he set up a workshop for the construction of machinery for the Berlin Mint. He improved the coining-press and invented several new tools. The English Government acquired one of Kleinsteuber's presses, which he himself installed at the London Mint. He died 8. Nov. 1834. There is a Portrait-medal of him by Brandt.

KLEINSTEUBER, ERNST (*Germ.*). Mint-master at Gotha, 1828–1838; died in 1845. His initials occur on coins of Duke Ernest of Saxe-Coburg-Gotha; I have noticed a **K** on a Thaler of 1729 of that Ruler.

KLEMENT, HANS (*Bohem.*). Die-cutter at the Mint of Kuttenberg, 1599. A die of 1634 for Bohemian Groschen (Dreikreuzerers) is attributed to him.

KLEMMER, SIEGMUND (*Austr.*). Mint-warden at Vienna, 1765-1776; was in office at Kremnitz in 1779. His issues are usually signed **S. K.**

KLEON (ΚΛΕΩΝΟΣ). Gem-engraver of the first century **A. D.** By him is a beautiful head of Amazon and other works (*Vide* Furtwängler, *Antike Gemmen*, 1902, Pl. LXI, 37).

KLENTSCHY (*Swiss*). An Engraver, who worked at Chaux-de-Fonds in the third quarter of the nineteenth century. He was a pupil of Fritz Jeanneret. At the Chaux-de-Fonds Municipal Museum I have seen two medals or medallions by him, of good work.

KLEODOROS (*Greek*). Coin-engraver of the beginning of the fourth century B. C. whose signature occurs on Didrachms of Velia, often associated with that of another Velian Artist of the same period; Philistionos.

Kleodoros signed some of his productions ΚΛΕΥΔΩΡΟΥ, others with the monogram ΚΛΕΥ, >Ɛ. They belong to the finest issues of Velia.

Raoul Rochette had already noticed this Engraver's signature and reproduced the charming coin described below, which ranks very high as an artistic work.

1. ℞. Didrachm. Obv. Head of Pallas, nearly facing, in winged Phrygian helmet, the front of which is inscribed : ΚΛΕΥΔΟΡΟΥ; hair long. ; neck adorned with necklace.

℞. Lion to l. devouring prey; in exergue : ΥΕΛΗΤΩΝ; between the lion's hind legs, >Ɛ : plain border.

B. M. Cat., *Italy*, p. 311, n° 70. — Gardner, *Types of Greek Coins*, Pl. V, n° 41. — Car. CXL, 50. — Raoul-Rochette, *op. cit.*, Pl. III, 21. — Macdonald, *Hunterian Catalogue*, I, Pl. VIII, 16.

2. ℞. Didrachm. Obv: Head of Pallas to r., wearing crested Athenian helmet, on which olive-vreath with fruit; ends of hair loose; behind, >E.

℞. ΥΕΛΗΤΩΝ ; (in ex.). Lion to l., head turned back, l. fore-foot on ram's head ; beneath, ϹΕ : plain border.

Macdonald, *op. cit.*, I, Pl. VIII, 15.

3. Æ. Didrachm. Obv. Head of Pallas to l., wearing crested Athenian helmet, on which, griffin ; flap of helmet, plain; behind, ⊙.

℞. ΥΕΛΗΤΩΝ. Lion walking to l. ; above, Φ ; beneath, ϹΕ : plain border.

B. M.Cat., *Italy*, p. 310, n° 60. — Car. N.I.V.T. CXXXVII, 21.

4. Æ. Didrachm. Obv. Similar.

℞. Same inscription. Lion running to l.; beneath, ϹΕ : plain border.

B.M.Cat., *op. cit.*, n° 61.

5. Æ.Didrachm Obv. Head of Pallas to l., wearing Phrygian helmet, on which female Centaur, with drapery over l. arm, flap ornamented; behind, ϹΕ.

℞. ΥΕΛΗΤΩΝ. Lion seizing stag to r. ; ΦΙ : border of dots.

B.M.Cat., *op. cit.*, n° 73. — Car. CXLII, 67.

6. Æ. Didrachm. Obv. Similar.

℞. ΥΕΛΗΤΩΝ (in ex.). Lion to l., devouring prey, held with l. fore-paw; above, Α ; beneath, Ε : plain border.

B.M.Cat., *op. cit.*, n° 74. — Car. CXLI, 58 var.

7. ÆR. Didrachm. Similar, with flap of helmet plain, and ⊐<.
B.M.Cat., *op. cit.*, nº 75.

8. ÆR. Didrachm. Similar, with ornamented flap. ℞. Similar; but above lion, ⊙; beneath, >E.
B.M.Cat., *op. cit.*, nº 76. — Car. CXLI, 59 var.

9. ÆR. Didrachm. Obv. Similar, but flap more ornamented, and ∃<.
℞. Similar; but above. >E; beneath, ⊙.
B.M.Cat., *op. cit.*, nº 77.

10. ÆR. Didrachm. Obv. Similar, but flap plain, and E.
℞. Similar; no monogram above.
B. M. Cat. *op. cit.*, nº 78 var.

11. ÆR. Didrachm. Obv. Similar. ℞. Similar, but inscription on raised band; above, Φ; beneath, >E.
B.M.Cat., *op. cit.*, nº 79.

12. ÆR. Didrachm. Obv. Similar, with ∃<. ℞. Similar, but inscription as usual; no letter above; beneath, A.
Macdonald, *op. cit.*, I, p. 117, nº 67.

A number of other smaller varieties exist.

" Kleodoros," says Von Sallet in *Künstlerinschriften*, &c." scheint ein sicherer Künstler name und steht auf den jetzt nicht mehr seltenen Didrachmen von Velia mit dem Pallaskopfe von vorn, oben im Helme auf den Rückseiten dieser und auf Haupt- und Rückseiten anderer Didrachmen ähnlichen Stils, aber mit dem Pallaskopfe linkshin, findet sich das vielleicht nicht mit Unrecht auch auf den Stempelschneider Kleudoros gedeutete Monogram >E. Die Uebereinstimmung mancher dieser das Monogramm tragenden Profilmünzen mit den die volle Namensaufschrift und das Monogramm tragenden Münzen mit Pallaskopf von vorn ist ganz unleugbar; bei beiden der phrygische Helm der Göttin, der fressende Löwe auf der Rückseite, dabei eine Aehnlichkeit des Stils, welche auf einen und denselben Künstler schliessen lässt, doch sind Monogrammen-Auflösungen und Deutungen immer sehr unsicher."

Prof. Brunn thinks the interpretation of the monogram >E into the signature of the artist ΚΛΕΥΔΩΡΟΣ should be accepted with extreme caution. He remarks: " Mir scheint jedoch diese Annahme mit grosser Vorsicht aufgenommen werden zu müssen, weil sie eine bedeutende Modification der Grundsätze erheischt, nach

denen wir die Künstlernamen von denen der Magistrate glauben scheiden zu dürfen. ”

Bibliography. — Head, *Historia Numorum*. — Brit. Mus. Cat., *Italy*. — Raoul-Rochette, *op. cit.* — Von Sallet, *op. cit.* — Brunn, *op. cit.*

KLEPIKOW, A. (*Russ.*). Medallist at St. Petersburg, first half of the nineteenth century. He is the author of some rare medals issued to commemorate the wars against France, 1812-1814. One of Alexander I., I reproduce below; another represents the Battle of Katzbach, and is signed : Р.А.КЛЕ.

Portrait-medal of Alexander I. of Russia, by Klepikow.

KLESILAX. Signature (added in modern times) on a sardonyx intaglio representing Minerva seated, and reproduced in Raspe's *Tassie Gems*, Pl. xxvi, 1758.

KLETT or **KLETTE, JOHANN GEORG** (*Germ.*). Gem-engraver, born in 1720 at Vesser or Suhl (Henneberg); died in 1792. He was at first Schoolmaster there, but came to Dresden in 1743 where he studied the antique. In 1755 he was appointed Court Gem-engraver. By him is a head of Cicero, and many cameos and intaglios representing mythological subjects.

KLEY, LOUIS (*French*). Sculptor of the second half of the nineteenth century, born at Sens in 1833. He executed several Portrait-

medallions which were exhibited at the Paris Salon betwen 1853 and 1880.

KLIMENTOFF, WASSILI (*Russ.*). Medallist of the second half of the eighteenth century. Very few medals only are signed **B. K.** by him and these have erroneously been attributed by Reichel and others to Bernard Koch. There is however no doubt at all that the signature **B. K.** on Russian medals of this period stands for Василій Климентовъ, or Климовъ as he is sometimes called.

Klimentoff cut the large Memorial medal on the Death of the Empress Elizabeth, which bears his full signature : B. Климентов. In 1762 he was called with his assistant, Michael Nikitin, to St. Petersburg, to help in the execution of the Coronation Medals of Catherine II.

By this Engraver are also copies of : Accession Medal of Peter the Great, Commemorative Medal; — Construction of the Russian Fleet; — The Four Fleets (after Gouin); — Coronation of Catherine I., (after Schultz), &c.

Bibliography. — Iversen, *Medaillen auf die Thaten Peter des Grossen*, 1872. — *Archives of the St. Petersburg Mint.*

KLIMT, GEORG (*Austr.*). Contemporary Sculptor and Medallist, residing at Vienna. M. Roger Marx in *Médailleurs modernes en France et à l'Étranger* reproduces on Pl. xxv, a fine Plaquette by him representing a male figure seated to r., nude, and deeply engaged in thought.

KLINGHAMMER, JOHANN ANTON DAVID (*Germ.*). Mint-master at Hildburghausen, 1760, and Eisenach, 1763-1765. His signature **K**

Thaler of Anna Amalia, of Saxe-Weimar, 1763.

or **KL.** occurs on Thalers, Gulden, &c. of 1763, Convention Thalers, Gulden, &c. of Anna Amalia, Duchess Regent of Saxe-Weimar, 1764 and 1765 (*Thaler illustrated*).

KLINE, J. W. (*Amer.*). Die-sinker of Philadelphia (U.S.A.), second half of the nineteenth century. He is said to have cut the dies for a medal commemorating the Inauguration of a New Masonic Temple in Philadelphia, 1873.

KLINGENSTEIN, MICHAEL BERTRAM (*Germ.*). Mint-master at Nuremberg, 1806.

KLINKORSCH, ARTHUR (*Austr.*). Modeller and Chaser, born in 1846, died in Vienna, 4. October 1895. He founded the firm which bears his name, and edited various medals.

KLINKE, BALTHASAR (*Germ.*). Mint-master at Mühlhausen in Thuringia, *circa* 1523.

KLIPFEL, LUDWIG FRIEDRICH EDUARD (*Germ.*). Director of the Prussian Mint at Berlin, 1865. There is a Portrait-medal of him, by W. Kullrich, on his 50 years' Jubilee of office at the Mint.

Portrait-medal of Ludwig Friedrich Klipfel.

KLUGE, WILHELM FRIEDRICH (*French.*). Contemporary Sculptor and Medallist, born at Vienna, now naturalized a Frenchman. He is a pupil of Tasset. At the Salon of 1901, he exhibited a Medal of the Central Protestant Society of Missions, and plaster casts of other medals, and in 1904 a Portrait-medal of H. H. Pope Pius X. Amongst his previous works are: 1886. The French Republic, medal.— 1887. Prize Medal for Athletic Sports; — 1888. Medal of the General Transatlantic Company; — 1891. Portrait-medallion of Mlle Berthe S***; — 1892. Seven silver medals, etc.

KLÜNNE, A. (*Germ.*). Medallist of Altona, during the second and third quarters of the nineteenth century. I have however never met with any medal by him.

KLUSAK VON KOSTELEC, GEORG (*Bohem.*). Mint-master-general for Bohemia, 1619-1620.

KLÜVER, PHILIPP (*Germ.*). Mint-master at Dantzig, 1588-1610. His monogram appears on the coins issued by him.

KNAB, SEBASTIAN (*Swiss*) and Junckherr Leodegari Golder, J. Anthoni von Erlach, contractors of the Lucerne Mint, 1549-1552.

BIBLIOGRAPHY. — Dr Th. von Liebenau, *Eine Münzgenossenschaft der Urschweiz*, 1548-1552, Bull. de la Société suisse de numismatique, VI, 45-64.

KNAPP (*Germ.*). Die-sinker's signature on a medal commemorating the fourth year of Napoleon Bonaparte's Consulate, 1803.

KNAUER, GEORGES FRÉDÉRIC (*French*). Contemporary Sculptor and Gem-engraver; son of Henri Auguste K. At the Salon of 1877, he exhibited a shell cameo representing Captive Hebrews at Babylon; and in 1878, an agate cameo, Castor and Pollux; — 1883. Henry IV. agate cameo; — Minerva, sardonyx cameo; — Themistocles, carnelian cameo; — Joan of Arc, sardonyx intaglio; — Nestor, jasper intaglio; — Bayard, sardonyx intaglio; — Othello and Desdemona, cameo, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

KNAUER, HENRI AUGUSTE (*French*). Contemporary Sculptor and Gem-engraver, born at Ivry-sur-Seine; pupil of his father and V. Douchet. At the Salon of 1877 he exhibited an intaglio in carnelian, representing Hector and Andromache, and in 1878, another intaglio in sardonyx, Demetrius Poliorcetes; later : 1882. Aesculapius, sardonyx intaglio; — Herakles, cameo on sardonyx of three strata, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

KNAUER, VICTOR (*French*). Contemporary Gem-engraver, born at Ivry-sur-Seine; pupil of J. G. Knauer. At the Salon of 1886 he exhibited a Portrait of M. C***, shell cameo.

KNAUST, JOHANN CHRISTIAN (*Germ.*). Mint-warden at Saalfeld, 1764; Mint-master there, 1765-1794. His initials **I.C.K.** occur on some of his issues. I have noticed them on the following coins of Schwarzburg- Rudolstadt : Ludwig Günther I., Conv. Thaler, 1768; — Conv. Thaler, 1780, on the Marriage of the Hereditary Prince Frederick Charles with Augusta of Saxe-Gotha; — Conv. Thaler, 1786; — Friedrich Carl, Conv. Thaler, 1791; also on currency of Saxe-Saalfeld : Ernst Friedrich, Conv. Thaler, 1765, &c.

KNEASS, WILLIAM (*Amer.*). Mint-engraver at Philadelphia 1823-1840. He was born at Lancaster, Pa., September, 1781, and was appointed Engraver, January 29, 1824. Before taking office at the Mint, he had been chiefly a plate engraver for book-work. During his term, there were some notable changes in the coinage, as in 1834 and 1838 for gold, and 1836, 1837, 1838, and 1840, for silver. But some of this work was done by Gobrecht. Kneass is the author of a Pattern Half-Dollar of 1838, on which his name appears. Between 1824 and 1836 he appears to have cut most of the dies for the U. S. coinage.

U.S. Half Dollar, 1827, engraved by W. Kneass.

A silver Dollar of 1836 (*illustrated*) as well as another Pattern Half Dollar of 1838 are the work of Gobrecht, who in 1836, received an appointment as assistant to W. Kneass at the Mint, whom he succeeded in 1840 (*Vide* Vol. II, p. 284).

Gobrecht's Pattern Dollar, 1836.

Prior to his appointment, Kneass had an engraving office in Chestnut St., Philadelphia, which was a well-known rendezvous for the leading wits and men of culture, for which Philadelphia was then eminent.

W. Kneass died in office, August 27, 1840. He was the second Engraver at the Philadelphia Mint, having succeeded Robert Scot, 1793-1824.

By this Engraver are also medals of George Washington.

Bibliography. — Evans, *Illustrated History of the United States Mint*, Philadelphia, 1892.

KNEBEL, MATHIEU (*Belg.*). Mint-engraver, appointed at Luxemburg, in 1487, under Maximilian of Austria. He was instructed to coin gold Royaux, Nobles, Ducats and Half Ducats of Burgundy, and silver Royaux, Double and Single Griffons, and Gros.

Bibliography. — Pinchart, *Biographies des Graveurs belges*, Revue de la num. belge, 1853.

KNECHT, FRÉDÉRIC ÈMILE (*French*). Sculptor of the middle years of the nineteenth century, born at Strasburg. He was a pupil of Guérin. By him are some Portrait-medallions (?).

KNELLER, JOHANN DANIEL (*Germ.*). Mint-warden at Frankfort-on-Main, appointed on the 11. May 1730; died in 1742.

KNEVET, THOMAS, LORD (*Brit.*). Mint-master at London, in conjunction with Edward Doubleday, *circa* 1617-1623, under James I. They succeeded Sir R. Martyn.

Bibliography. — Ruding, *Annals of the Coinage of Great Britain and Ireland*, London, 1840. — Kenyon, *Gold Coins of England*, London, 1884.

KNOBLAUCH, DAVID (*Germ.*). Mint-master at Joachimsthal, 1637-1649. Distinctive mark : a garlic bulb between two crescents. He coined money in the name of the Emperor Ferdinand III. His name usually appears as **KNOBLOCH.**

Bibliography. — Fiala, *Beschreibung der Sammlung Böhmischer Münzen und Medaillen des Max Donebauer*, Prag, 1888.

KNOBLAUCH, JAKOB (*Germ.*) and Konrad Gross were "ordered and allowed" by the Emperor Louis V. of Bavaria to strike Pfennige (Frankfurter) and Gulden, 4. September 1340. On the 18. February 1345, Knoblauch received another commission to issue Gros Tournois, "ein muntze von grozzen turnosen, die vier und sechtzig ane ein vierteil eins turnos an ein franckenfurdische mark gend." Knoblauch, whose name sometimes occurs as **CHNOBLAUCH**, also minted Hellers.

Bibliography. — Paul Joseph u. Eduard Fellner, *Die Münzen von Frankfurt-am-Main*, 1896.

KNOBLAUCH, JOHANN (*Germ.*). A native of Johannesthal, appointed in 1621, Chief-coiner at the Mint of Wohlan under the Duke Georg Rudolf. A square Double Thaler and a 24 Kreutzerpiece, both

of 1621, bear his initials (Köllner, *Wolaviographia*, p. 504; Heyne, *Wohlan*, p. 357).

BIBLIOGRAPHY. — Friedensburg, *op. cit.* — *Schlesiens Vorzeit in Bild und Schrift, VII.*

KNOEPFLIN, EDOUARD (*Germ.*). Contemporary Sculptor, born at Paris; pupil of A. Millet, Gautier, and L. Bourdel. At the Salon of 1885 he exhibited Portrait-medallions in bronze : Christian de Trogoff; — Mon père ; — Mlle Juliette Robert ; — Adjutant-Major S***; — 1886. Henry G***; — 1888. Mlle M. H***; — 1892. Un vieux Limousin; — M. L. G***; — 1893. M. Farge; — 1894. M. R. L***, etc.

KNOL, JAN (*Dutch*). Mint-master at Medemblik and Hoorn, 1715-1741; distinctive mark, a turnip. In 1736 he executed a medal commemorating the Opening of the state treasure of Westfriesland.

KNOLL (*Germ.*). Mint-warden at Nuremberg, 1777-1793. His initial **K** occurs in association with that of Riedener, who was Mint-Master, on the coin-issues of that period. *Vide* **GEORG KNOLL.**

KNOLL, GEORG (*Germ.*). Mint-warden at Nuremberg, after 1779.

KNOPF, HEINRICH (*Germ.*). Goldsmith and Wax-modeller of Nuremberg, in the early part of the seventeenth century, *circa* 1601-1610. In contemporary documents he is styled " Conterfeter in Wachs". In 1601 he executed a medal of the Bishop of Bamberg, Johann Philipp von Gebsattel (*illustrated*), and received for the

Medal of Johann Philip, Bishop of Bamberg, by H. Knopf.

model and moulds 70 florins. These medals, observes Erman, were cast, as they were wanted, in the following years, by Knopf himself and the Bamberg Goldsmiths Paul Imhof, Marx Goldschmid, and Barthel Holstein.

In 1610 Knopf made the medal (Schaugroschen) of the Bishop of Bamberg, Johann Gottfried von Aschhausen. The castings of these in later years were done by Knopf himself, or Heinrich Scheurer, and Barthol. Holstein.

In 1611 Knopf executed also a medal with shield of arms and the Emperor Henry and his consort Kunigunda.

The medals by Knopf are somewhat weak productions, oval in shape, and of very low relief. Both specimens in the Royal Museum at Berlin have the same bordering, which Erman has met with on another enamelled medal of the Bishop, Duke Ulrich of Pomerania, dated 1618, which bears no portrait, only arms, but which may notwithstanding have been done by Knopf.

Knopf, like most of his contemporaries, as Valentin Maler, Carl, etc., first modelled their medals in wax.

A Portrait-medal of Wolf Müntzer of Babenberg is signed **H. K.** and dated 1567, but Erman does not think it can be ascribed to Knopf, as the style is absolutely different from his.

Bibliography. — Erman, *Deutsche Medailleure*, pp. 9, 54, 76.

KNOPF, HANS SCHIERWEN (*Dan.*). Mint-master at Copenhagen, 1761-1782. His issues are usually signed **H** or **HSK**. In 1783 he was appointed Mint-director and State Councillor. He died in 1788.

KNOPF, HANS SCHIERWEN (*Dan.*). Son of the last. Mint-master at Hamburg, 1805-1842. He signed his issues **H. S. K.**

KNORR, ERNST (*Germ.*). Mint-master at Pfalzburg, 1588.

KNORRE, GEORG GUSTAV (*Germ.*). A native of Liecht. Mint-master to the Markgrave of Brandenburg at Kitzingen, 1621.

KNORRE, OTTO HEINRICH (*Germ.*). Mint-master at Hamburg, 1761-1805, and previously at Schwerin, 1751-1756, and at the same time, and until 1760, at Stralsund. He signed his issues **O. H. K.**

KNÖSPEL (*Germ.*). Die-cutter at the Mint of Crossen ; worked under Gilli.

KNOX & LANG. *Vide* **LANG.**

KNOX, JOHN (*Brit.*). Lord Mayor of Dublin, under James II. The Irish Halfpennies, dated 1685-1688, were coined " under letters patent granted to him, as assignee of Sir Thomas Armstrong and Colonel Legg. "

Bibliography. — Grueber, *Handbook*, &c., p. 241.

KNYVET, LORT THOMAS. *Vide* **KNEVET** *suprâ.*

KOBURGER, ANTON (*Germ.*). Mint-master at Pfreimdt (Leuchtenberg), 1546.

KOBURGER, ANTON (*Germ.*). Mansfelder Mint-master at Eisleben, 1559-1567, Saalfeld, 1567-1571, and again at Eisleben, 1571-1577.

KOBURGER, ANTON (*Germ.*). Son of the last. Mansfelder Mint-master at Eisleben, 1616-1630. He held the post of Mint-master at Halle alternately with Eisleben. He was the father of Hans Philipp K. His initials **A. K.** occur on Thalers and subsidiary coins of Christian William, Markgrave of Brandenburg (1598-1631).

KOBURGER, HANS PHILIPP (*Germ.*). Mansfelder Mint-master, who signed gold and silver currency between 1634 and 1657. Ammon remarks that he may have been employed in the service of the Princes of Anhalt, his initials being found on Thalers of Anhalt, dated 1650, 1665, &c.

BIBLIOGRAPHY. — Ammon, *Sammlung berühmter Medailleurs und Münzmeister*, Nürnberg, 1778.

KOCH, A. (*Germ.*). Mint-master to the Counts Palatine, *circa* 1740.

KOCH, ADOLF (*Germ.*) of Heidelberg; Mint-warden at Mayence, 4. August 1636—2?.October 1640.

KOCH, ANDREAS (*Germ.*). Mint-master as Darmstadt, 1744-1771; at the same time also at Mannheim, from 7. December 1749 to 1761.

KOCH, DANIEL (*Germ.*). Mint-master at Koenigsberg (Prussia), 1630-1649.

KOCH, DANIEL (*Germ.*). Mint-master at Stockholm, 1645-1650, and Koenigsberg (Prussia), 1656-1676.

KOCH, HANS (*Swiss*) of Isni. Mint-master at Lucerne, 1558-† 1561.

KOCH, HANS (*Germ.*). Goldsmith of Mayence, appointed Warden of the Mint, in conjunction with Wolf Kramer of Worms, in the service of the Landgrave William of Hesse and the Counts Albert and John Louis of Nassau, *circa* 1592.

BIBLIOGRAPHY. — Isenbeck, *Das Nassauische Münzwesen*, Wiesbaden, 1879.

KOCH, ISAAC (*Germ.*). Mint-master at Stockholm, 1652-1664.

KOCH, JOHANN (*Germ.*). Mint-master at Dresden, 1688-1698. His initials occur on the coins issued by him of John George III.

of Saxony: Thalers, Gulden, &c. of 1690, Begräbnissthalers, Gulden, &c. of 1691; — John George IV: Reichsthaler, 1691 (*illustrated*); Thaler on the Elector's Inauguration as a Knight of the Order of

John George IV., Reichsthaler, 1691.

the Garter; "Begräbnissthalers", and Gulden, 1694; — Frederick Augustus I.: Thaler (*illustrated*) and subdivisions of 1696, Courant-Thaler on the Birth of the Prince Elector Frederick Augustus,

Frederick Augustus I, Dresden Thaler of 1696.

1696, &c.; — John George IV., inaugurated as a Knight of the Garter (medal), &c.

Before 1688, Johann Koch had already been connected for two years with the Dresden Mint in an official capacity.

Bibliography. — Franks & Grueber, *Medallic Illustrations*, &c. — *Reimmann Sale Catalogue.*

KOCH, JOHANN CHRISTIAN (*Germ.*). Medallist of the first half of the eighteenth century; born at Aken on the Elbe in 1680; died

in 1742 ; son of Nicolaus K. of Zerbst. He was a pupil of Christian Wermuth and Raimund Faltz ; entered about 1706 the service of the Dukes of Saxe-Gotha, for whom he worked until his death as Mint-engraver at Gotha, 1730-1742.

By this Medallist are the following commemorative medals. Death of John William, Duke of Saxe-Gotha, 1707 (signed **KOCH F.** on obv. and **KOCH.FECIT** on R℞.); — Other Medals on the same event (2 var.) ; — The Principality of Neuchâtel falls to the Crown of Prussia, 1707 (obv. *illustrated*); — Marriage of Frederick I. of Prussia with Sophia Louise of Mecklenburg-Schwerin, 1708 ; — Marriage of Princess Charlotte, 1733 ; — Second Centenary of the Reformation, 1717 ; — Birth of Princess Elizabeth Caroline of Great Britain, 1740 ; — Recall to Halle of Christian Wolf, 1740 ; — 37th

Frederick I., King of Prussia, by Joh. Christ. Koch.

Anniversary of Frederick II., Duke of Saxony, 1712 ; — Death of Ernest Louis, Duke of Saxony, 1724 ; — Marriage of George Albert, Prince of East Friesland with Christiane Ludovica Princess of Orange-Nassau ; — Medallic Portrait of the Markgrave Frederick of Ansbach ; — Medallic Portraits of Duke Frederick II. of Saxe-Gotha and his seven Children ; — Charles I., Duke of Brunswick and Luneburg, 1737 ; — The American Century Plant, 1700 (Wyllys Betts, *Historical Medals of America*, p. 50, n° 103) ; — Dr Friedrich Hoffmann, of Halle : — Anthon Gunter, Prince of Schwarzburg, 1709, etc.

" Johann Christian Koch ", says Bolzenthal ", if not Wermuth's oldest pupil, yet he became his most celebrated one. He was born in 1680 at Aken on the Elbe. At first he learned of Faltz, who

however kept the ardent youth so long from the secrets of the art that he was not able to make the wished-for progress, and therefore he went over to Christian Wermuth, whom he left after some time to go to Berlin, as Engraver to the Duke Frederick II. of Saxe-Gotha. He received from the Court at Berlin a sum of money for his travelling expenses, and visited Holland and England. After his return he fixed his abode at Gotha and executed many works which made him celebrated. Death put an end to his exertions in 1742. He left two sons who exercised the art (?)"

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Franks & Grueber, *Medallic Illustrations*, &c. — Menadier, *Schaumünzen des Hauses Hohenzollern*, Berlin, 1901. — Müller & Singer, *Allgemeines Künstler-Lexikon*, Frankfurt-am-M., 1896.

KOCH, JOBST (*Germ.*). Mint-master at Bielefeld, 1629, and for the Electors of Brandenburg, 1647-1654.

KOCH, JÖRGEN (*Dan.*). Mint-master at Malmoë, *circa* 1518-1545, and Flensburg, 1545-1547. Between 1544 and 1547 he appears to have acted as Mint-master at Glomsberg.

BIBLIOGRAPHY. — Jorgensen, *Beskrivelse*, &c.

KOCH, JOST DIETRICH (*Germ.*). Mint-master at Paderborn, 1652-1654; Bielefeld, 1655-1676; Tecklenburg, 1655 and 1656; and Paderborn again, 1675 and 1676. His issues are usually signed **I. D. K.** I have noticed his initials on Thalers and Half Thalers of Theodorich Adolf, Bishop of Paderborn, 1657.

KOCH, KILIAN or **CHILIAN** (*Germ.*). A Nuremberg Counter-manufacturer of the end of the sixteenth century. His counters, some of which are dated 1587, 1588, 1600, &c., are not quite so common as those of his great competitors, the **KRAUWINKELS** and their successors, the **LAUFFERS**, &c.

A number of Counters by Kilian Koch are described in Neumann, *Kupfer-Münzen*, vol. V, n°s 32203-21; also in *Katalog des numismatisch sphragistischen Sammlungen des Herrn Heinrich Lempertz Senior zu Köln*, 1899, n°s 4090-4096. They depict various subjects and bear legends in Latin, German, French, &c. with the maker's name : **CHILIA KOCH** ; — **CHILIANVS COQVVS** ; — **C. K.** ; — **K. K.** ; — **KILIANVS KOCH**, etc.

The Makers of these counters at Nuremberg seem at first to have been confined to a very few families only, for we find but the names of four of these from between the middle of the sixteenth to the middle of the seventeenth century, *viz.* those of *Schultz* (or Schulthess), with *Jorg* and *Hans*; *Koch*, with *Kilianus*; *Krauwinckel*, with *Damianus*, *Egidius*, and *Hans*, which last-named Maker issued more than all the others taken together; *Lauffers*, with *Hans*,

Matthew, Wolfgang, Chonradt, Cornelius, and *Lazarus Gottlieb.*" (Snelling, *A View of Jettons or Counters*, London, 1769, p. 11).

Other Nuremberg Counter-makers were *J. M. Lindner, John Weidinger, John Adam Vogel, John Conrad Hoger, Michel Leykauf*, and *John Jacob Dietzel.*

These counters were usually made in brass.

KOCH, LEONHARD MAX, and **J. C.** (*Germ.*). Nuremberg Counter-makers of the sixteenth century.

KOCH, LUDWIG CHRISTIAN (*Germ.*). Mint-engraver at Gotha, 1750–1793. Son of Johann Christian Koch. From 1766 to 1793 he was Director of the Mint.

This Engraver's initials are found or many of the coins issued at Gotha during the period of his activity. I have noticed them on Thalers and subsidiary currency, struck on the Second Centenary of the Religious Peace of 1555. They also occur on a medal commemorating the Free British Society, 1750.

KOCH, MARIUS (*Germ.*). Mint-master at Koenigsberg in Prussia, 1624-1625.

KOCH, MARIUS (*Germ.*). Swedish Mint-master, 1628–1663.

KOCH, NICOLAUS (*Germ.*). Father of Johann Christian Koch. Worked at various German Mints, in particular at Zerbst, 1680, and some years later at Berlin.

BIBLIOGRAPHY. — Ammon, *Sammlung berühmter Medailleurs und Münzmeister*, 1778.

KOCH, NICOLAUS (*Swiss*). Mint-master at Lucerne, 1540–May 1545.

BIBLIOGRAPHY. — Th. von Liebenau, *Die Münzmeister von Luzern*, Bulletin de la Société suisse de numismatique, 1889.

KOCHEM, JOHANN (*Germ.*). Mint-warden at Worms, 1593.

KOCKERS, F. (*Dutch*). This Engraver's signature occurs on a Prize Medal of the Middelburg Drawing-Academy, 1778.

KOEGLER, HANNS (*Austr.*). Worked the small Mint at Hall under the Archduke Ferdinand (end of the sixteenth century), with a yearly salary of 111 Gulden 18 Kreutzer.

BIBLIOGRAPHY. — C. Oesterreicher, *op. cit.*

KÖHLER (*Germ.*). Die-sinker at Hanover or Berlin, *circa* 1706. Probably the same as E. Pomponius Köhler, mentioned below.

KÖHLER, B. (*Germ.*). Contemporary Medallist, by whom are several Portrait-medals of Bismarck commemorating his death in 1898. This artist resides at Berlin.

KÖHLER, HEINRICH or **HENDRIK** (*Germ.*). Mint-master at Copenhagen, 1643-1662. His signature **H. K.** or **HK** occurs on coins.

KÖHLER, G. W. (*Austr.*). Die-sinker of the early part of the eighteenth century. By him is a cabalistic medal of Charles VI. of Austria, dated 1711.

KÖHLER, JOHANN LUDWIG (*Germ.*). Medallist of the early part of the nineteenth century, born at Kirchheim-Bolanden, in 1770, died at Neustadt a. d. H. in 1828. His signature **KÖHLER F.** occurs on a Prize Medal of the Frankfort Society for the promotion of Useful Arts; also on a Medal struck for presentation to the Wreckers on the U. S. A sea coast for their services in saving the lives and property of shipwrecked mariners.

KÖHLER, E. POMPONIUS (*Germ.*). Hessian Die-sinker of the early part of the eighteenth century, whose medals are dated 1711-1714, and signed **E.P.K.F.** I have noticed his signature *Köhler* on a Half-Thaler of Charles, Landgrave of Hesse, struck in 1711, on the death of his consort, Maria Amalia of Curland.

KÖHLER, S. (*Germ.*). Goldsmith of Brieg, last quarter of the seventeenth century. In 1674 he cut dies for the coinage issued at the Mint there, and in 1675 medals commemorating the death of George William, the last Piast.

KÖLESCHERI, SAMUEL (*Hung.*). Die-sinker of the first half of the eighteenth century. His initials occur on a gold medal, weighing 10 ducats, with portrait of Damianus Hugo, Count Virmondt, 1721, Commanding general in Transsylvania.

BIBLIOGRAPHY. — Adolf Resch, *Siebenbürgische Münzen und Medaillen*, Hermannstadt, 1901.

KOENE, D. (*Dutch*). Medallist of the latter end of the seventeenth century, by whom are medals commemorating the return of William III. to Holland, &c. "His works" says Mr. Grueber "are very few, and little is known of him". The Engraver's signature: *D. Koene* or **D. K.** occurs on the following pieces: Fireworks at the Hague $\frac{26.\ Jan.}{5.\ Feb.}$ 1691 on William III.'s return to Holland; — William's throne established, Oct. 1691 R/. Four warriors, armed,

defending an orange-tree; — Johann van Brienen, Mint-master at Harderwijk, 1690.

BIBLIOGRAPHY. — Hawkins, Franks and Grueber, *Medallic Illustrations of the History of Great Britain and Ireland*, 1885. — *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen*, I, 's Gravenhage, 1903.

KÖNIG, A. (*Germ.*). Student at the Vienna Mint School of Engraving, 1764.

KOENIG, ANTONI (*Austr.*). Mint-engraver at Hall in Tyrol, 1723-1743. Probably a son of Johann Antoni Koenig or Khunig. By him are perhaps the Günzburg Thalers of 1765, 1766, &c. (signed : **A. K.**) ; — The Archduchess Marie-Antoinette arrives at Günzburg, 1770 (℞. only); — The Archduke Leopold and consort, and Duke Charles of Lorraine and his sister Caroline visit Vienna, 1770; — Visit of T. H. to the Vienna Mint, 1770; — The Empress Maria Theresia lends prompt aid to the famished inhabitants of Wettenhausen, &c.

BIBLIOGRAPHY. — *Katalog der Münzen- und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamt*, Wien, 1901.

KÖNIG, ANTON (*Germ.*). Mint-engraver at Günzburg, 1772-1773, and Kremnitz, 1774. The coinage of Günzburg, 1772-1773, $\frac{1}{4}$ and $\frac{1}{8}$ Kopfstücke, 1772, Kreuzers, 1772-1773, $\frac{1}{2}$ Kreuzers, 1772, was cut by this Die-sinker. Probably the same as **ANTONI KÖNIG**.

BIBLIOGRAPHY. — Fr. Dollinger, *Die Fürstenbergischen Münzen und Medaillen*, 1903, p. 27.

KÖNIG, ANTON FRIEDRICH (*Germ.*). Son of the celebrated Berlin Miniature Court Painter of the same name; born on June 13, 1756; died January 2, 1838. He learned engraving at the Die-sinking establishment of Loos and under the supervision of the Director-general of the Berlin Mint, Singer. On the 1st of September 1776, the young artist was called to the post of Medallist and Mint-engraver at Breslau, and remained in office there until the spring of 1805, when he retired with a pension. In the next year, October 1806, he accepted the place of Mint-engraver at Berlin, left vacant by the death of Stierle. In 1826 he celebrated his 50th anniversary of official service, on which event his yearly salary was increased, on the suggestion of the Mint-director Gödeking, who in a letter to the Minister of State, Count von Lottum, dated 21. August 1826, wrote, that König "was one of the first Die-cutters who did not work in a mechanical manner, but used science and taste in his branch".

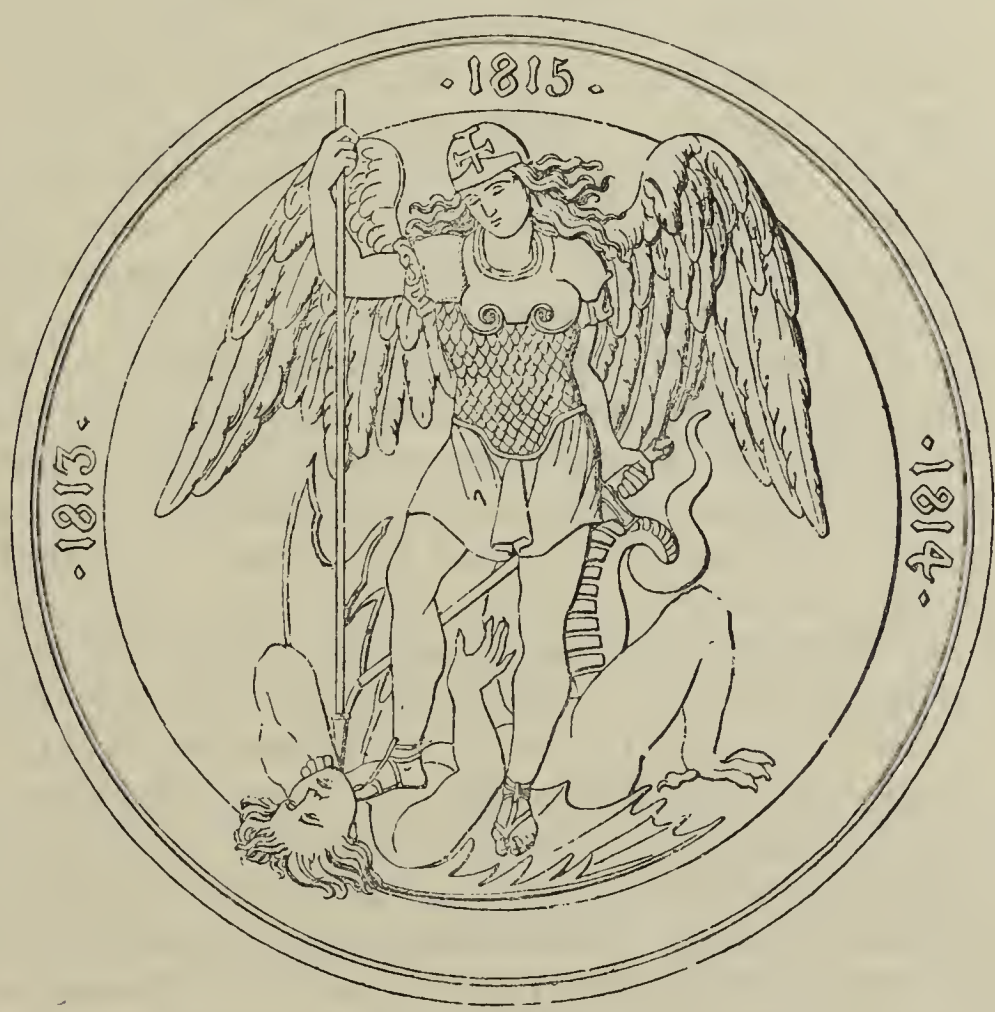
König's signature **K**, **A.K.**, **KO.**, or **A. KÖNIG** occurs on coins and medals of Prince Bishop Joseph of Breslau, medals of Oels, Frederick II., and Frederick William II , Personal and Commemorative Silesian medals.

By this Engraver are : Frederick II. the Great, 1780 ℞. HERCVLES MVSARVM ; — Frederick William II. of Prussia, 1796 ℞ HOMAGIO REGI BORUSSORUM, &c.; — Anniversary of Queen Friederike, with her bust on ℞. and that of her consort Frederick William II. on obv., 1786; — Count Hoym, 1783 (3 var.); — Peace of Basle, 1795, between Prussia and Austria; — Reichsthaler of 1785, with bust of Charles Christian Erdmann, Duke of Wurtemberg-Oels (signed K); — Sixth Centenary of the Convent of Trebnitz, 1803; — Portrait-medal of Augustin, Prelate of Wettenhausen, 1771; — Accession of Frederick Augustus, of Brunswick-Oels, 1793; — John Caspar Arletius, Rector of St. Elizabeth's church at Breslau, 1784; — Francis Anthony, Baron Heinitz, Prussian Minister; — Karl Czechtitzki, actor (1800); — Countess Gaschin, 1796; — Count Hoym, as "Schützenkönig". 1805; — Anton Siegfried Königer and consort, 1797; — Count Matuschka, 1779 (2 var.); — General, Baron von Merkatz, 1796; — Lippmann Meyer, court agent at Breslau, 1803; — Karl Gottlieb Remscheid, 1800; — General Hans Christian von Rothkirch, 1785; — Count Hans Ferdinand Sandretsky, 1790; — Johann Heinrich Scholz, Pastor at Langwaltersdorf, 1805; — General Friedrich von Tauentzien, on his Death, 1791 (2 var.); — J. F. Thiede, Pastor at Schweidnitz, 1795; — Adan Weisskopf, Patron Bishop of Breslau; — Zinzendorf, Foundation of the Moravian community; — Death of Frederick II., 1786; — The Crown Prince Frederick William of Prussia; — Accession of Frederick William II., 1786 (2 var.); — Blanchard, the balloonist, Ascension at Breslau, 1789 (2 var.); — Christmas Medal, 1789; — Convention of Reichenbach, 1790 (2 var.), — Friedrich Ewald, Count Hertzberg, 1790; — Christmas Medal, 1790; — New year's Medal (1791); — Visit of Frederick William II. to Breslau, 1791 (3 var.); — Christmas Medal, 1791; — New year's Medal, 1792; — South Prussia's Homage to the King, 1793 (3 var.); — Death of Louis XVI. and Marie-Antoinette (2 var.); — Frederick William II., 1794 ℞. ALVENSLEBEN; — Accession of Frederick William III., 1797; — Visit of the King and Queen of Prussia to Silesia, 1798; — The King and Queen at Fürstenstein, 1800; — The New Century; — Third centenary of the Breslau Printing Press, 1804; — Breslau School Prize Medal; — Golden Wedding of Charles Christian Erdmann of Öls, 1791; — Dies for Günzburg Thalers of 1765, 1766, &c. (signed : A.K.); — The Archduchess Marie-Antoinette arrives at Günzburg, 1770 (℞. only); — The Famine at Wettenhausen, 1771; — Count Dankelmann; — Conquest of Poland by Catherine II. the Great; — Dr Lorenz Oken, of Munich; — Dr Carl A. Rudolphi; — Balthasar Ludwig von Wendessen, Prussian General, 1796; — King Frederick William, restorer of Peace in the Netherlands, 1787, etc.

A commemorative medal of Leicester, signed **A.K.**, is supposed, by Mr. Grueber to be the work of König.

Bibliography. — Dr G. Sommerfeldt, *Zur Biographie des Münzmedailleur Anton Friedrich König*, Schlesiens Vorzeit in Bild und Schrift, Bd. VII, 91. — Franks and Grueber, *Medallic Ill.*, &c. — F. Friedensburg and H. Seger, *Schlesiens Münzen und Medaillen der neueren Zeit*, Breslau, 1901. — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — Bolzenthal, *op. cit.* — Müller and Singer, *op. cit.*

KÖNIG, ANTON FRIEDRICH (*Germ.*). Son of the last; born at Breslau, in 1773, and also a Medallist. His early life was spent at Berlin, but in 1824 he settled at Dresden. To him are ascribed the



℞. of Blücher Medal, by A. F. Koenig.

following medals : Centenary of Pomerania's homage prestation, 1821 (signed : **F. KÖNIG FEC.**) ; — Rebuilding of the town of Gnesen destroyed by fire, 1823 ; — Silver Wedding of Leopold Frederick, Duke of Anhalt, and Frederike *née* Princess of Prussia ; — Portugalöser with bust of the Prince Elector Joachim, Markgrave of Brandenburg, on the commemoration festivities at Spandau, 1839 ; — Marriage of Princess Elizabeth of Prussia, with Charles, Prince of Hesse, 22. October, 1836 ; — Marriage of Mary, Princess of Prussia, with Maximilian II., King of Bavaria, 5. Oct. 1842

(signed : **KÖN F.**); — Marriage of Frederick William, Prince of Prussia, with Elizabeth Louise, daughter of Maximilian I. of Bavaria, 29. November 1823; — Portrait-medal of Blücher in bronze, and iron 1816 (℞. *illustrated*) ("This splendid piece, which", says Bolzenthal, " he engraved for the Burgesses of Berlin, in memory of the actions of Prince Blücher, from Schinkel's designs, was done at Berlin, and displays great talent. The reverse represents the Archangel Michael in mail armour and with drooping wings. He has on his head an iron helmet ornamented with a cross; with his left hand he grasps the hilt of his girded sword, and with his lance gives the death blow to a wretch in human form, but whose extremities we recognize as those of a dragon. As this intelligible production required no inscription, there are only the dates of the martial exploits of this general, 1813, 1814 and 1815."); — Death of Frederick William III., 1840; — Accession of Frederick William IV.; — Marriage of Princess Mary of Prussia with Crown Prince Maximilian of Bavaria, 1842; — Medallion of the Crown Prince of Prussia, 1817; — The New Theatre at Berlin, 1821; — Goethe, 1826; — Oveno Malling, Danish politician, 1827; — Alliance between Anton, King of Saxony, and Friedrich August, Co-Regent, 1831; — C. Asmund Rudolphi, Prussian Privy Medical Councillor, 1832; — Christian Rauch, Sculptor and Medallist; — Laurentius Oken, 1779-1851, Anatomist; — Votive Medal of the city of Hanau on the Accession of William II., Prince Elector of Hesse, 1821; — King Anton of Saxony and Queen Maria Theresia, 1827; — Count von Wylick und Lottum, 1834; — Visit of the King of Prussia to Görlitz, 1835; — Monument to Gustavus Adolphus, 1837; — I. G. C. Adler, 1833; — C. A. Boettiger, 1835; — Von Zeschau, 1828; — Death of Goethe (3 var); — J. B. Trommsdorf, 1834; — Convention of German Naturalists and Physicians at Berlin, 1828; — Congress of Physicians at Hamburg, 1830; — Dr Aloys von Winter, of Munich, 1841; — Dr H. W. M. Olbers, of Bremen, 1830.

Koenig Junior was attached to the Berlin Mint, as his father's assistant, after the death of the Engraver Abrahamson, 23. July 1811. His productions are generally signed : **K.**, **KÖ.**, **KOL.**, **F. K. F.**, **F. KÖ.**, or **F. KOENIG.**

Bibliography. — Dr G. Sommerfeldt, *Der Münzmedailleur Anton Friedrich König Junr*, Schlesiens Vorzeit in Bild und Schrift, Bd. VII, p. 135. — Bolzenthal, *op. cit.* — Friedensburg, *Schlesiens neuere Münzgeschichte.* — Friedensburg and Seger, *op. cit.* — Menadier, *op. cit.*

KÖNIG, A. (*Swiss*). Medallist of the second half of the eighteenth century, born at Freiburg. He was employed to engrave commemorative medals of the Imperial house of Germany.

KÖNIG, ARNOLD (*Germ.*). Mint engraver at Nuremberg, 1570-1571. He succeeded Hanns Jamnitzer and was followed by Hanns

Krauss. The coins engraved by him do not appear to bear his signature.

BIBLIOGRAPHY. — C. F. Gebert-Nürnberg, *Geschichte der Münzstätte der Reichstadt Nürnberg*, Nürnberg, 1891.

KÖNIG, E. (*Germ.*). Medallist in the employ of the Die-sinking establishment of L. C. Lauer. His signature occurs on a Portrait-medal of Prince Bismarck, undated.

KOENIG, GEORG HEINRICH (*Germ.*). Wax-modeller and Engraver, born at Suhl (Henneberg); died at St Petersburg in 1800. He studied at Vienna. For the Empress Catherine II., he executed a large collection of paste reproductions of antique gems. He was also a clever Enameller.

KOENIG, HANS VON WEISSENSEE (*Germ.*). Mint-master at Koburg, 1390-1391.

KOENIG, JOHANN (*Germ.*). Mint-master at Nordhausen, *circa* 1660.

KOENIG or **KHUNIG, JOHANN ANTONI** (*Austr.*). Mint-engraver at Hall in Tyrol, 1688-1742. Puncheons for Double Thalers (undated) and Thalers of Tyrol (1717, 1719, 1724, &c.) bearing this Engraver's signature : **I. A. K.** are preserved at the Vienna Mint. See also **ANTONI KÖNIG.**

KOENIG, JOHANN GEORG (*Germ.*). Mint-inspector at Mayence, 1691-1693; then Mint-warden at Aschaffenburg, and again at Mayence, 1695-1720.

KOENIG, JOSEF CHRISTOPH (*Austr.*). Mint-engraver at Hall in Tyrol, 1742-1745, and later, 1751, but not in an official capacity.

KOENIG, MATHIAS VON BAUMBHAUSEN (*Austr.*). Mint-engraver at Hall, 4. December 1620 to 10. March 1663, when he retired on a yearly pension of 367 florins. *Circ.* 1630 he was appointed Mint-engraver at Salzburg, as successor of Melchior Patz. His activity at the latter Mint falls during the reigns of Paris and Guidobaldus, Count von Thun. The important and large variety of currency issued by the former archbishop testifies to the diligence and skill of this Engraver.

KOENIG, MAXIMILIAN VON BAUMBHAUSEN (*Austr.*). Mint-engraver at Hall, at first as his father's, Mathias von Baumbhausen's, assistant, 11. November, 1647 to 10. March 1663, then independently until 1688; also at Salzburg, 1630-1635.

BIBLIOGRAPHY. — C. Oesterreicher, *op. cit.*

KOENIG, MAXIMILIAN (*Austr.*). Student at the Vienna Academy of Engraving, 1747-1750; then Mint-Engraver at Kremnitz, 1750-1754.

KOENIG, OTTFRIED (*Germ.*). Medallist at Moscow, 1718-1724, whose productions are signed **O. K.** Schlickeysen observes that this signature (and also **K. O.**) occurs on medals of Peter the Great, for which however dies of the Augsburg Medallist P. H. Müller, who died in 1718, were used. The Moscow Roubles of 1718-1724 are the work of Koenig (one of 1724 *illustrated*), and apparently also the

Rouble of 1724, by Ottfried König.

following medals : Second Expedition of the Russian Fleet to Finland; — Another, on the same event; ℞. A variety of last; — Naval Victory over the Swedes at Tweremünde near Hangô-Udd (2 var.); — Capture of three Swedish Frigates on 5. May 1719; — War Medal for the Cossacks, 1723; — Coronation Medal of Catherine I., 1724, &c.

Iversen, *Medaillen auf die Thaten Peter des Grossen*, Int. XXIII, notes that the Medal and Rouble of Catherine I., signed **O. K.** (or **K. O.**) are entirely the work of Ottfried König.

KOENRITZ, CHRISTOPH VON (*Boh.*). Mint-master general for the Counts of Schlick at Joachimsthal, 1528; he was entrusted, by resolution of King Ferdinand I., dated 16. October 1546, to establish a Mint at Neusohl.

BIBLIOGRAPHY. — Eduard Fiala, *Das Münzwesen der Grafen Schlick*, 1890.

KOENRITZ, HEINRICH VON (*Boh.*) Mint-master general for the Counts of Schlick at Joachimsthal, 1519-1528.

KOERNER, ANDREAS (*Germ.*). Mint-master at Mayence, 1714-1722.

KOERNER, JOHANN CONRAD (*Germ.*). Mint-engraver at Cassel, and Medallist, 1764-1797. His signature : **KÖRNER** occurs on a Prize-Medal of the Carolinum College at Cassel, 1767, and on another commemorating the Inauguration of the Lyceum Fridericianum, 1779, in the same town. Thalers of Frederick II., Landgrave of Hesse, are signed **KÖR.** or **K.** as for instance the Conventionsthalers of 1765, 1766, &c., and a **K** appears on Thalers, by the same engraver, of Louis IX. (Conventionsthaler of 1770).

KOERNER, JOHANN FRIEDRICH (*Germ.*). Mint-engraver at Cassel, and Medallist, 1784-1803. Some coins of William IX., Landgrave of Hesse, as a Thaler of 1789, bear this engraver's signature on truncation of bust.

KOERNER, WILHELM (*Germ.*). Mint-engraver at Cassel, and Medallist, 1804-1833. By him is a medal on the Tercentenary of the University of Marburg, 1827 (signed : **KÖRNER**).

KOERNER, JUNIOR (*Germ.*). Mint-engraver at Cassel, and Medallist there ; he died in 1864. His medals were usually signed : **KÖRNER JUNIOR.**

KÖRNLEIN, JOHANN NICOLAUS (*Germ.*). Mint-engraver at Ratisbon, and Medallist there, 1758-1801. His signature on medals occurs as : **I. N. K** ; — **I. N. KOERNLEIN. F. R.** ; — **KÖRNLEIN**, &c.

By him are : " Archery" medallic Thaler, 1763 ; — Medallic Gulden, 1763, obv. MEMORIAE.PACIS TERRA &c. ; — Marriage of Joseph II. with Princess Josepha of Bavaria, 1765 ; — Conv. Thaler of Joseph Conrad, Bishop of Freising (1790-1803) ; — Anton Ignaz, Count Fugger, Bishop of Ratisbon, 1786 ; — Medallic Thaler of Ratisbon, Sede Vacante, 1787 ; — " Archery" Thaler, 1788 ; — Conv. Thalers of the Republic of Ratisbon ; 1772, 1774, 1775, 1791, &c. ; — Conv. Gulden, 1774, 1775, 1781, 1782, 1784, &c. ; — Johann Georg Glaetzl, 1781 ; — Dr J. F. W. Behling, of Ratisbon, 1787 (Boston Coll^n), &c.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Ammon, *Sammlung berühmter Medailleurs.* — *Various Sale Catalogues.*

KÖTZNER, ANDREAS (*Germ.*). Mint-master at Mayence, 1714-1722. He had previously been Mint-engraver there and cut dies for the 1703 coinage. To him must probably also be ascribed the medals of Mayence of 1689, 1694 and 1695, and 1707, which bear his initials **A. K.** (*Vide* G. H. Lockner, *Mainzer Münzbeamte des 17. und 18. Jährhunderts*, Berliner Münzblätter, 1904, 431).

KOHLER, or **KOEHLER, E. POMPONIUS** (*Germ.*). Mint-engraver, and Medallist at Cassel, early part of the eighteenth century. By

him is a medal on the Death of the Landgravin Maria Amalie, 1711 ; — Completion of the Waterworks at Wilhelmshöhe, 1714, &c.

Bibliography. — Müller and Singer, *op. cit.*

KOHLER, F. D. (*Amer.*). Issuer of an oblong Californian ingot, dated 1850, and stamped $ 40.07.

KOHLHAAS, JAKOB (*Germ.*). Mint-master at Bonn, 1739-1767. Between 1765 and 1767 he also worked for the Electoral Mint of Cologne, conjointly with Elias Gervais, as the ¼ Stüber pieces of Kurköln of the years 1765-1767 show.

KOHLHAAS, JOHANN WILHELM (*Germ.*). Mint-master at Schillingsfürst, 1684.

KOHLKOPF, KASPAR (*Germ.*). Mint-master at Augsburg, 1623.

KOINOS (*Greek*). Gem-engraver, whose signature **KOINOY** occurs on a small amethyst, formerly in the Ficorini collection, and which represents a Hunter standing and leaning on cippus, at the foot of which is a dog; a type which reminds one of the celebrated statue known as Narcissus. King observes that " the legend behind the figure reads clearly **KOINOY**, though variously misread. Koehler, as usual, ascribed this work to Natter, forgetting that it had been already published by Stosch in 1724, whereas Natter did not establish himself at Florence before 1732. Besides, it had been described by Maffei long before the forgery of names had come into vogue ". " Die Arbeit ist hübsch aber nicht bedeutend ". (Furtwängler).

The inscription **KOINOY** appears to have been added in modern times to the following gems : Augustus (Stosch's cast) ; — Head of Demetrius Poliorcetes (Brit. Mus.) ; — Satyr running ; — Head of Hector Poniatoswki ; — Pythagoras seated ; — Faun carrying hydria ; — Perseus, &c.

Bibliography. — Babelon, *Pierres gravées*, 1884, p. 171. — Daremberg et Saglio, *op. cit.*, II, p. 1480 a. — H. Brunn, *op. cit.*, II, 513-516. — Furtwängler, *op. cit.* — King, *Handbook of Engraved Gems*, 1884. — Prendeville, *Historical and Descriptive Account of the famous collection of Antique Gems possessed by the late Prince Poniatowski*, London, 1841.

KOIRION (ΧΟΙΡΙΩΝ) (*Greek*). *Vide* Vol. I. p. 270. Coin-engraver at Catana, circ. B.C. 400-336.

His full signature appears on the following coin :

1. Æ. Tetradrachm. Obv. Laureated head of Apollo, facing ; on either side, strung bow and lyre, hair long and loose ; in field, to l., ΧΟΙΡΙΩΝ ; beneath neck, ΑΠΟΛΛΩΝ.

℞. ΚΑΤΑΝΑΙΩΝ (in ex.). Quadriga to r., driven by male charioteer, holding goad in r. and reins in both hands ; the rein

of the farthest horse broken and trailing; horses in high action; above, Nike holding wreath and fillet, is flying to l., to crown the charioteer; in ex., cray-fish to r.; beyond the horses, fluted Ionic column (meta).

B.M.Cat., *Sicily*, p. 47, n° 34. — Weil, *Künstlerinschriften* &c., Pl. III, n° 3; — Macdonald, *Cat. of the Hunterian Collection*, I, p. 172, n° 12 (*illustrated*).

The signature ΧΟΙ occurs also on the obv. of a Drachm, the ℞. of which is by the engraver ΗΕΡΑΚΛΕΙΔΑΣ.

2. Æ. Drachm. Obv. ΑΜΕΝΑ... Young head of River-god Amenanos, three-quarter face towards l., hair diademed and wavy; on either side of head, cray-fish and fish; beneath neck, ΧΟΙ.

℞..ΤΑ... (in ex.) Fast quadriga to r., driven by female charioteer, holding spear in r. hand, shield in l.; above, Nike flying to l. crowning charioteer; in ex.. maeander pattern; in field to r., ΗΡΑΚΛΕΙΔΑ.

B.M.Cat., *Sicily*, p. 49, n° 42. — Weil, *op. cit.*, Pl. III, n° 2.

Bibliography. — L. Forrer, *Les Signatures de graveurs sur les monnaies grecques*, Bruxelles, 1905.

KOKOROWA, PETER COUNT VON (*Bohem.*). Mint-master general to the Chapter of SS Peter and Paul on the Wyschehrad, 1699-1710, under Leopold I. and Joseph I.

KOLB, ANDREAS (*Germ.*). Goldsmith of Bayreuth; Mint-master and engraver at Culmbach, 1621-1622. No further particulars are known of him.

Bibliography. — Schlickeysen-Pallmann, *op. cit.* — Ammon, *op. cit.* — Gebert-Nürnberg, *Die Brandenburg-Fränkischen Kippermünzstätten, 1620-1622*, 1901.

KOLB, PETER ANTON (*Germ.*). Mint-master at Schwabach, 1761-1780. His signature **K** occurs in conjunction with that of **KERN** (Mint-warden) on a Memorial Thaler of Alexander, Markgrave of Brandenburg, dated 1765; also on 20 Kreutzerpieces of 1765, Half Gulden of 1760, 1765, and Thalers of Schwabach.

KOLB, HANS NICOLAUS (*Germ.*). Mint-master at Hatzfeld, 1685-1687.

KOLD, C. *Vide* **GEORG HOLDERMANN** (*Vide* Vol. II, p. 528). Ammon, *Sammlung*, &c., and Blanchet, *Médailles allemandes* (Num. du moyen âge et moderne, II, p. 375) both give erroneously this Engraver's name.

KOLOB, probably **KOLB** (*Germ.*) is mentioned as a Die-sinker in connection with the Mint-engraver, Gaspare Mola, at Florence, *circa* 1610. Mola complained to the Duke Ferdinand, that he had to work from dies supplied by the German Kolob, whose productions he considered far inferior to his own.

BIBLIOGRAPHY. — E. Plon, *Benvenuto Cellini*, p. 360.

KOLOBOFF, IWAN (*Russ.*). Mint-master at Katharinenburg, 1825-1830. The signature **N. K.** occurs on coins issued by him.

KOLLER, GEORG (*Austr.*). Die-sinker at Vienna, early part of the seventeenth century.

KOLLER, SAMUEL (*Germ.*). Goldsmith of Brieg, who in 1674 cut dies for the Brieg Mint, and in 1675 executed a commemorative medal on the death of Georg Wilhelm, Duke of Silesia, the last of the Piasts (signed **S. K.**). *Vide* **KÖHLER** *suprâ*.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte*. — *Chelminski Sale Catalogue*, 1904.

KOLLMANN, JOHANN ADAM (*Austr.*). Mint-warden at Gratz in Styria, *circa* 1767-1789. His initials **A. K.** occur on Zwanzigers of 1767, 1768, 1769 and 1771. Kollmann was the last Mint-warden in Styria; his successor had the title of Assayer of the Coins (Landmünz-Probirer).

BIBLIOGRAPHY. — Th. Unger, *Kleine Beiträge zur Münzkunde des Kronlandes Steiermark*, 1895.

KOLM, WILHELM (*Germ.*). Wax-modeller of Berlin, *circ.* 1700. Author of numerous Portrait-medallions. His son, **LUKAS WILHELM K.**, born at Hamburg, in 1693, worked for the Markgrave Charles at Soldin; died at Danzig in 1757.

KONERMANN (also **KIENERMANN**, or **KINDEMAN**), **HANS** (*Germ.*). Mint-master at Wunstorf, 1566-7.

KONGSBERG, ERASMUS SIMON (*Germ.*). Mint-engraver at Kongsberg, 1733-1764.

KONGSDORF (*Germ.*). Medallist of the third quarter of the eighteenth century; he was working at Leipzig, *circa* 1766, and signed his productions with a **K**.

KONIKE (also **KÖNEKE, KOHNE** or **KONING**), **JOACHIM** or **JÜRGEN** (*Germ.*). Mint-master at Rostock, 1606-1609, then at Franzburg. According to Evers he was appointed 21. May 1606 and resigned in May 1609.

KONRAD (CUNO) (*Austr.*). A monk of the Order of Minorite Brethren, Mint-master at Vienna, 1290 (?).

KONTOS, DEMETRE (*Greek*). Engraver at Karpenissi, who cut the dies for the 1831 coinage of Greece, struck in the island of Aegina, under the governor Jean Capodistrias. The coinage of 1831 consisted of 20, 10, 5 and 1 Lepta pieces.

BIBLIOGRAPHY. — *Information kindly supplied by M. Jean P. Lambros.*

KONSE or **KONZE, C. F.** (*Dutch*). Medallist of the second half of the eighteenth century; pupil of Lageman. By him are the following medals in the Museum at The Hague: Inauguration of Willem V. as Stadhouder, 1766; — Visit of Prince Willem V. and consort, Frederica Sophia Wilhelmina to Amsterdam, 1768; — Birth of the Prince of Orange, 28. November 1770; — The Walloon Orphanage at Amsterdam, 1770; — Inauguration of the Lutheran Deaconry at Amsterdam, 1771; — Peter Curtenius, theologian of Amsterdam, 1766; — The four brothers Jorissen, 1767; — Second Centenary of the Relief of Leyden, 1774; — Second centenary of the Lutheran Orphanage at Amsterdam, 1778, etc.

KOPE, HANS (*Germ.*). Mint-master and warden at Augsburg, 1456-1458.

KOPE, JULES (*Germ.*). Contemporary Sculptor, born in Poland. At the Salon of 1885 he exhibited a Portrait-medallion of Jean Oscar Pauvert de la Chapelle, the well-known collector.

KOPPELLEIN, HANS (*Dan.*). Mint-master at Copenhagen, 1564-65.

KOPPERS, HEINRICH (*Germ.*). Mint-master at Cologne, 1722-1734. His initials or monogram occur on coins of Clemens August, Duke of Bavaria, Archbishop of Cologne.

KOPPERS, I. (*Germ.*). Mint-master at Münster, under Maximilian Friedrich, Count Königseck-Rothenfels, Bishop of Münster, 1762-

1784. A medal, with portrait of the Bishop, dated 1767, and engraved by **EPLI** bears Koppers' initials on obv.

KOPPIN, LUDWIG (*Germ.*). Medallist and Modeller in wax, born in 1737 at Küstrin, died *circ.* 1790. By him is a medallion in ivory commemorating the foundation of the Tower of the French Church at Berlin, also a Portrait-medal of Duke Leopold of Brunswick, &c.

KORN, FERDINAND (*Germ.*). Medallist and Coin-engraver of the second half of the nineteenth century. He was born at Mayence, *circa* 1825-1830; worked as Engraver at the Düsseldorf Mint, then at Mayence, previous to 1855; nominated Chief-engraver at Berne, by the Swiss Federal Council, on the 16th of March 1855; Director of the Swiss Federal Mint, 1. April 1858 to 1. April 1859; Mint-master and Chief-engraver at Wiesbaden, and Medallist to the Government of the Duchy of Nassau, 1859-1866.

Swiss 2 Franc piece, 1860, by F. Korn.

During his short stay in Switzerland Korn engraved the following coins and medals : One and Two Franc pieces, 1860 and

Thaler of Adolph, Duke of Nassau, 1864, by Korn.

1861 (type slightly altered from that by Antoine Bovy, who drew the attention of the Federal Council to the fact that his dies had been used by Korn, with the addition of **KORN** in the exergue of

the obverse); — Thaler of the Federal Rifle Meeting at Berne, 1857; — Thaler of the Rifle Meeting of Zurich, 1859; — Commemorative Medal of the Third Swiss Industrial Exhibition at Berne, 1857; — Inauguration of the Federal Mint at Berne. 1. September, 1855 (obv. *illustrated*); — Jeton with the Engraver's name, &c.

Amongst his German productions, I have come across the

The rare Thaler of 1861.

following : Ludwig III., Grand Duke of Hesse, Double Thaler, 1854 (signed : **KORN**, and struck at Mayence); — Adolph, Duke of Nassau, Half Gulden, 1860, with edge milled after the Swiss fashion; — Thaler, 1861, on the Duke's visit to the Wiesbaden Mint (only 3 struck; one specimen sold at Frankfort-on-Main, April, 1900, for 400 Marks (*illustrated*); — Thalers, 1863, 1864

Inauguration of the Swiss Federal Mint at Berne, 1855.

(*illustrated*); — Civil Medal of Merit, 1865; — Nassau Life Saving Medal; — 25th Anniversary of the Reign of Duke Adolph, 1864; — Prize Medal of the Agricultural Society, — Portrait-medal of Napoleon III. R/. GOTT SCHÜTZE KAISER UND REICH (size of Double Thaler and struck at Frankfort on M.); —

Baron Dr Julius von Liebig of Giessen; — Medal for Civil Merit with portrait of Duke Adolph of Nassau; — Nassau Art and Industrial Exhibition at Wiesbaden, 1863; — "Günsburger" Medal, 1866, etc.

BIBLIOGRAPHY. — Arnold Robert, *Les Tirs fédéraux de la Suisse et leur numismatique officielle*, 1891. — W. Tobler-Meyer, *Die Münz- und Medaillen-Sammlung des Herrn Haus Wunderly-v. Muralt in Zurich*, Zurich, 1898. — Julius Isenbeck, *Das Nassauische Münzwesen*, Wiesbaden, 1879. — Reginald Stuart Poole, *Swiss Coins at the South Kensington Museum*. — Joseph u. Fellner, *op. cit.*

KORNER. *Vide* **KOERNER** *suprâ.*

KORNMANN, JOHANN, J.; also **CORMANO, GIOVANNI JACOBO** (*Germ.*). Goldsmith, Wax-modeller, and Medallist of Augsburg, of the

Medal of Filippo Pirovani, by J. Kornmann. (obv.)

seventeenth century, who worked at Venice and Rome, during the latter part of his life, for several Cardinals, and Popes Urban VIII. and Innocent X., 1630-1650. We read the following notice of the artist in Bolzenthal : "A much greater celebrity is attached to the name of Johann Kornmann on whom Nature had liberally bestowed her favours. He was born at Augsburg, but inspired with a

noble enthusiasm he went to Italy. He first lived at Venice, then in Rome, and gained in both places as much esteem as fortune, by his excellent works in gold, silver and copper. He was originally a goldsmith, and applying himself to die-engraving, he executed some very clever medals and for the age some very extraordinary. He executed some medals in Rome for Pope Innocent X., one of which refers to the Jubilee of 1650. This and the portrait of M. Antonio Marta († 1630) with the artist's name in Italian **CORMANO**, indicate the probable time of his residence in Italy and speak for the artist's talent, as do also the portraits of John. Henisch; — Cardinal Widmann; — Filippo Pirovani (*illustrated*); — and

Medal of Filippo Pirovani, by J. Kornmann. (℞)

Franc. M. Brancaccio; it was his misfortune to fall into the hands of the Inquisition at Rome, and thus to be deprived of his goods and liberty."

On a medal of Paul Jordan II., Duke of Bracciano, the signature is **I.I.C.F.**, and on the accession Medal of Pope Innocent X., it is **OPVS CORMANI.**

Sainthill (*Olla Podrida*, II, p. 341) describes three medals of Paul Jordan II., and remarks : "Cormani's style of engraving is one of extreme and minute delicacy in finish. You might suppose that he works with a diamond pencil. His busts of Innocent X. convey rather the idea of a highly finished dark gem than a bronze medal; the kind of hard sparkling surface of a stone, than any medallic effect — I know of nothing like them."

His signature occurs also on the obv. of a medal of Dr Johann Henis, of Augsburg, but his best known medal is that commemorating Innocent X.'s Jubilee, 1650, which is signed **CORMANVS, F.**; also on a medal of Henri de Foix, duc de Candalle, signed according to Rondot et De La Tour **I.I.KOREMANO.F.** (?); — Paul Jordan II., of Bracciano, 1635; — Flavius, Duke of Bracciano, 1672, etc.

Bibliography. — Bolzenthal, *op. cit.* — Sainthill, *Olla Podrida*, II, p. 340. — *Thomsen Catalogue of Medals.* — Cahn, *op. cit.*

KÖRS, VON DER (*Germ.*). Mint-master at Weilburg, Nassau, 1749-1754. He engraved coins for Charles Augustus, Prince of Nassau-Weilburg (1737-1753). A Thaler (Mehlbacher Mining Thaler) and Gulden of 1752 bear on truncation of bust : **V.D.K.**; and a Thaler of same date, with slightly different obv. but similar R℞. has the monogram ℳℵ beneath bust. Ammon remarks that Van der Körs is the author of the Medal of the Heidelberg wine cask of 1746.

KOSBERG, ANDREAS (*Germ.*). Mint-master at St. Petersburg, under Catherine the Great, 1789-1795. His initials occur on some coins issued by him.

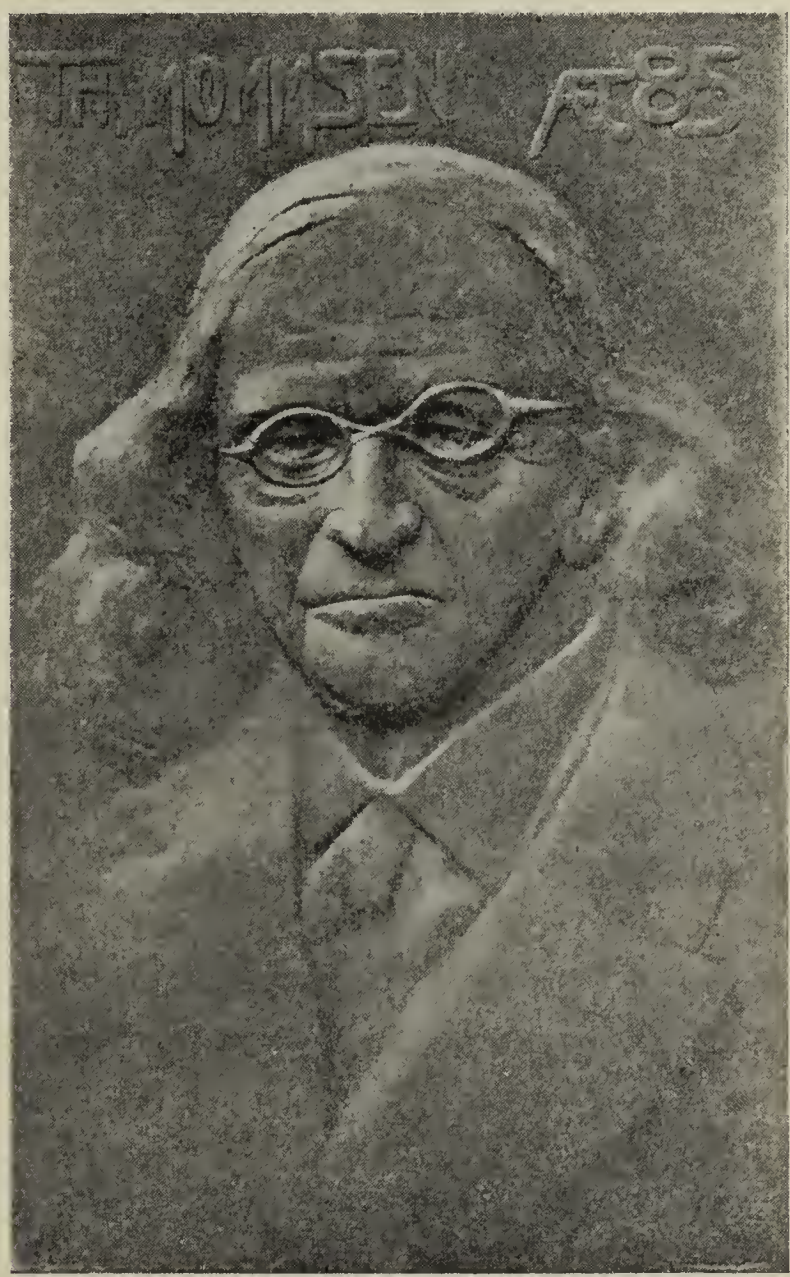
KOSIN, NICOLAUS (*Russ.*). Mint-engraver, and Medallist at St. Petersburg, *circa* 1850; he died in 1867. His productions are usually signed : **H. K.** Iversen states that Kosin was educated at the Technical Mining School of the St. Petersburg Technological Institute, and was appointed Medallist to the St. Petersburg Mint at the end of the forties. In 1855 he became an Academician. A medal on the Transfer of the University to the Building of the twelve Colleges, at St. Petersburg, 1838, is signed : н. козинъ к. I have also seen a Portrait-medal of Nicholas I, 1856, by him.

Bibliography. — Iversen, *Medaillen auf die Thaten Peters des Grossen*, 1872. — Schlickeysen-Pallmann, *op. cit.*

KOUNITZKY, FRANZ (*Austr.*). Contemporary Sculptor and Medallist, residing at Vienna. He is a talented young artist, who has produced already some excellent work, especially Portraits of Musicians, &c.

By this Medallist are : Portrait-plaquettes (cast) of Verdi (1902); — Richard Wagner (1901) (2 var.); — Dr Joachim, 1902; —

Albert Lortzing (1902); — Portrait-plaquette, obv. Bust of Verdi R℞. Bust of Mascagni, 1902; — Rossini, 1902; — Leoncavallo, 1902; — Th. Mommsen, at the age of 85, 1902 (*illustrated*); — Udel; — Tolstoy; — Charpentier; — Ibsen; — Fräulein v. Wrangel; — Schmedes; — Sarah Bernhardt; — Bellini; —



Portrait-plaquette of Th. Mommsen, by Kounitzky.

Rossini; — Zumpe; — Eleonora Duse; — Franzi; — Schumann; — Kubelik; — Wolff; — d'Anunzio; — Hauptmann; — Charpentier; — Portrait-plaquette, obv. Robert Schumann R℞. Klara Schumann; — Leo Tolstoy; — Brahms; — A. Girardi; — H. Niese, etc.

Bibliography. — Dompierre de Chaufepié, *Médailles et Plaquettes modernes*, II. — *Mittheilungen des Klubs der Münz- und Medaillenfreunde*, 1901-2.

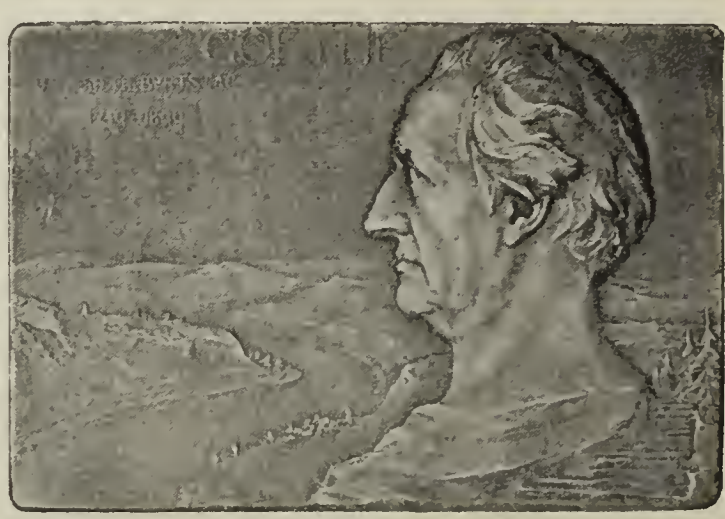
KOSTKA VON POSTUPIC, BOHUS (*Austr.*). Mint-master to the Chapter of SS. Peter and Paul am Wyschehrad, 1499-1505.

KOSTKA VON POSTUPIC, WILHELM (*Austr.*). Mint-master to the Chapter of SS. Peter and Paul am Wyschehrad, 1512-1513, 1514, 1515-1518, and 1518-1521.

KOUNRAD (*Germ.*). Moneyer and Coin-engraver of the tenth century, whose name **KOVNRAD ME FECIT** occurs on German bracteates, mentioned by Dannenberg (*Zeitschrift für Numismatik*, 1886, p. 239).

KOWALSKI (*Pol.*). Medallist of the nineteenth century, who struck a series of medals of Polish Kings (Schorn's *Kunstblätter*, 1840).

KOWARZIK, JOSEF (*Germ.*). Contemporary Sculptor, and Medallist, residing at Frankfort-on-Main; learned medal-engraving under



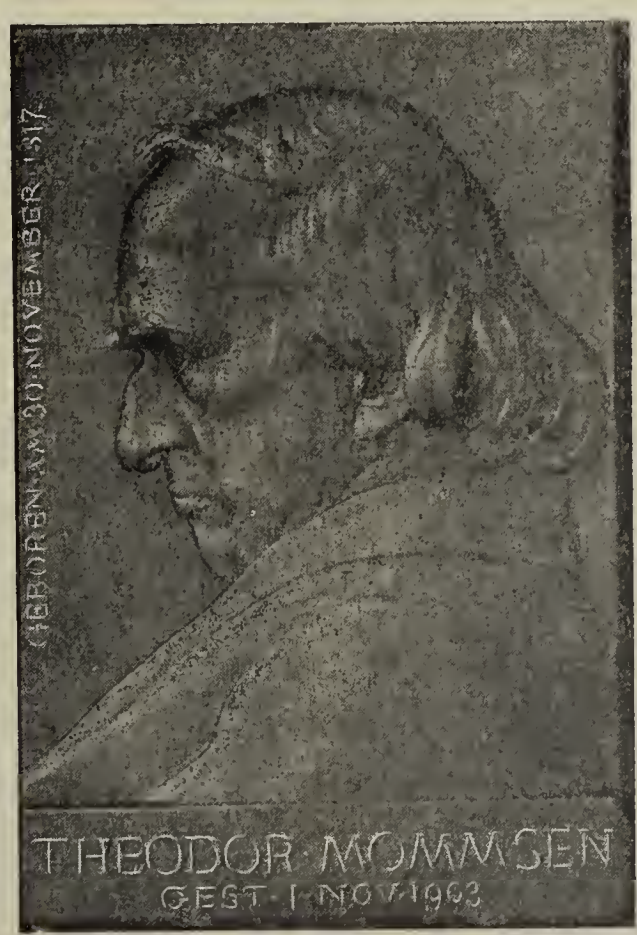
150th Anniversary of the Birth of Goethe, 1899.

Professors Tautenhayn and St. Schwartz, and at the Vienna Academy of Decorative Arts. He is the author of the following medals and plaquettes : Plaquette on the 150th Anniversary of the birth of Goethe, 1899 (*illustrated*); — Leopold Sonnemann, Portrait-medal, 1901; — Allegorical Medal; — Clara Monneron; — Eugenie and Johanna von Rath; — 60th Anniversary and

Jubilee of the Frankfort sculptor Hans Thoma; — 75th Anniversary of Prof. Julius Stockhausen, 1901; — Adolph Menzel, painter; — Friedrich Stoltze, 1891 (R/L. by one of Kowarzick's pupils);

Hermann, Lizzie and Thea, by Kowarzik.

— M. & Mme Rothhan R/L. their three children (R/L. *illustrated*); —Nursing Exhibition at Frankfort-on-M.; — 25th Anniversary of the Voluntary Fire-Brigade of Frankfort-on-M.; —



Prof. Theodore Mommsen.

Wilhelm and Elisabeth; — Dori, bust of a young peasant girl; — The Walkyrie; — Golden Wedding of Dr Ernst Passavant and

his wife Louise ; — Exhibition of Means for preventing Accidents (Unfallschutz) at Frankfort-on-Main, 1900 ; — August Weismann ; — Theodore Mommsen (*illustrated*) ; Inauguration of the new Town Hall at Frankfort-on-Main, 1903 ; — Silver Wedding of Dr phil. Dietrich Cunze, 1898 ; — The Oppenheim family, 1898 ; — Betrothal of Else von Guaita with Walter Lampe, 1895 ; — Medal of the Venetian Exhibition, 1904 ; — Paul Ehrlich, Director of the Institute of Experimental Therapeutics at Frankfort-on-Main, 1904 ; — Dr Eugen Lucius Medal ; — Max von Guaita, president of the Frankfort Chamber of commerce ; — Prof. Carl Weigert, anatomist and director of the Pathological Institute, &c.

"Zu den hervorragendsten Erscheinungen unter den deutschen Medailleuren zählt der an dem Staedelschen Kunstinstitut in Frankfurt a. M. als Lehrer thätige Plastiker Professor Joseph Kowarzik : Die Wiener Kunstgewerbeschule, später die Akademie der bildenden Künste in Wien (Schule Helmer) waren die Stätten, an welchen sich der Genius des Künstlers entwickelte, seine Meisterschaft liegt gegenwärtig noch vorwiegend in den Portraitseiten seiner Medaillen, von welchen einzelne zu dem Besten zählen, was deutsche Medailleurkunst in letzter Zeit geschaffen ; doch auch in den Reversen, deren Zeichnung mitunter nicht einwandsfrei ist, bekundet sich ein starkes, eigenartiges Talent, dessen Anregungen in die Zeit des XV. und XVI. Jahrhunderts zurückführen" (*Moderne Medaille*, 1900, p. 7).

"Josef Kowarzik", says a writer in *Studio*, XXXI, 83 "is a refined and resourceful sculptor of the first rank".

KOZEL VON RIESENTHAL, SIEGMUND (*Bohem.*). Joint Mint-master to the Chapter of SS. Peter and Paul am Wyschehrad, 1619-1620.

K. R. or **K. N. R.** *Vide* **KNOLL** (Warden) and **RIEDENER** (Mint-master), at Nuremberg, 1777-1793.

KR. *Vide* **CHRISTIAN JOSEPH KRÜGER JUNIOR.** Mint-engraver and Medallist at Dresden, 1785-1814.

KRABICE VON WEITMILE, BENES (*Bohem.*). Mint-master to the Chapter of SS. Paul and Peter am Wyschehrad, 1471-1496.

KRAENDEL, WENZEL (*Austr.*). Mint-engraver at Hall in Tyrol, 1484-1496, "Eysengreber der grossen Groschen." He cut the dies of the well-known Tyrolian Thaler, the so-called "Grosser Groschen", dated 1486, which shows on obv. the Duke Sigismund

standing full face (*illustrated*). The dies of this coin are preserved at the Vienna Mint.

Thaler of Tyrol, 1486, by Wenzel Kraendel.

BIBLIOGRAPHY. — *Katalog der K. K. Münzen-und Medaillen Stempel Sammlung in Wien*, 1902.

KRAFFT, HANS (*Germ.*). Goldsmith of Nuremberg, early part of the sixteenth century; died in 1523 (?) Ehrenberg, *Nachrichten über Nürnberger Münz-und Medaillen-Prägungen im Auftrage Friedrichs des Weisen von Sachsen*, 1889, has been able to identify him as the Engraver of the coins of Frederick the Wise of Saxony (from *circa* 1510), from designs by the "Meister Lux", also named "Maler Moller", probably Lucas Cranach.

Hans Krafft succeeded Hans Krug the Elder as Mint-engraver at Nuremberg in 1509 and worked in that capacity until 1513, when Hans Krug the Younger was appointed to the office. On the latter's death in 1518, Hans Krafft was once more employed, until 1523.

Thaler of Frederick III. the Wise, by Hans Krafft.

In a document quoted by Schuchardt in *Lucas Cranach des Aelteren Leben und Wirken* (Leipzig, 1851-71), Krafft is described as an

old slow man (*alt lanksam Man*), for which cause he may probably have been replaced at the Mint in 1513 by Hans Krug Junior.

Hans Krafft may be the Engraver of the coins and medals represented in Tentzel I. Pl. 2, III, IV; 3, IV-VII; 4, I and III and similar pieces; it is certain that he cut the dies of the Guldengroschen

Schreckenberger of Frederick III.

of MDXXII and Schreckenberger ($\frac{1}{4}$ Thaler) of same date, bearing on obv. the Bust of the Prince Elector to r. wearing cap, and on ℞.* ⁂ VERBVM ⁂ DOMINI ⁂ MANET ⁂ IN⁂ AETERNVM. Cross, etc.

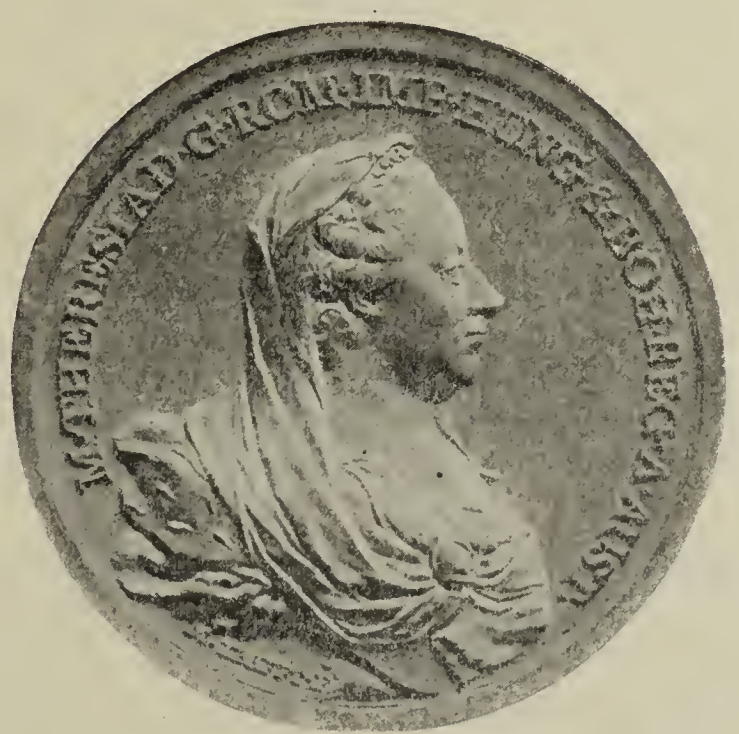
KRAFFT, GOTTFRIED (*Germ.*). Gem-engraver of Danzig, second half of the eighteenth century. He was one of the cleverest pupils of Natter, and known at Rome as *Il Tedesco*, where he attained some notoriety. "He is certainly an Engraver of merit," says Raspe, "and his manner can scarcely be distinguished from Pichler's." By him is a fine cameo with head of Augustus.

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, 1894.

KRAFFT, JOHANN MARTIN (*Austr.*). Medallist, and Assistant Mint-engraver at Vienna, *circa* 1756-1769; then Chief-engraver at the Mint of Milan, 1770-1777; and later at Munich, where he died in 1781, at the age of 43.

His signature occurs on the following medals : Victory of Count Daun against the Prussians near Kolin, 18. June 1757 (engraved in conjunction with A. Wideman); — Coronation of the Archduke Joseph at Frankfort-on-M., 3. April 1764 (signed : **KRAFFT. F.**); — Recovery of the Empress Maria Theresia from smallpox, 1767 (obv. signed : **M. KRAFFT F.** (*illustrated*); — The Emperor Joseph II. visits Italy, 1769; — Prize Medal, with bust of Maria Theresia, for services in textile industries in Lombardy, 1769; — Visit of King Frederick II. of Prussia to Neustadt in Moravia, 1770; — Amelioration of the old Customs Laws in Mantua (℞. only); — The new Penitentiary at Milan, 1770; — Commercial Unity in the German and Italo-Austrian States, 1770; — The new Orphan Houses at Milan and Mantua, 1770; — The University of Pavia,

1770; — The Archduke Ferdinand as Governor of Lombardy, 1771; — Wax model of Prince Alberico XII. di Belgioioso, † 1813; — Completion of the University Buildings at Pavia, 1772; — Journey of the Emperor Joseph II. to Transsylvania, 1773 (2 var.); — The Occupation of the three Principalities of Castiglione, Medula and Solferino, and their integration into the Duchy of Mantua, 1773;



Recovery of the Empress Maria Theresia, by M. Krafft.

— Occupation of Galicia and Lodomeria, 1773; — Jeton of 1773, on the same event; — Gynecological Academies instituted at Milan and Mantua, 1774; — Birth of the first Child of the Archduke Ferdinand and Maria Beatrix, 1775; — Another variety; — Botanic Gardens of Milan and Pavia, 1775; — Building of the

Adda-Como Canal, 1777; — Prize Medal for the Promotion of Agriculture and Industry in Lombardy, 1777; — The Observatory at Milan, 1779; — Prince Wenzel von Kaunitz-Ritberg, Chancellor of State, 1711-1794 (1773); — Christoph, Cardinal A. Migazzi, 1772; — Metastasio, Poet; — Election of Hieronymus, Count von Colloredo, as Archbishop of Salzburg, 1772; — Medal of the Paris Academy; — and over two hundred Portraits in wax of celebrated Persons; — Obstetric School of Milan and Mantua, 1774, etc.

Bolzenthal observes that Krafft established his fame as one of the first engravers of his time. He was the son of a Goldsmith, and worked in Germany, France and Italy.

Martin Krafft's signature occurs in the following forms : **K. F.**; — **K**; — **M. KRAFFT**; — **M. KRAFFT F.**; — **KRAFFT F.**, etc.

Bibliography. — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, Wien, 1896. — *Katalog der Münzen-und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamtes in Wien*, 1901. — *Thomson Catalogue.* — Edouard Fiala, *Beschreibung der Sammlung Böhmischer Münzen und Medaillen des Max Donebauer*, Prag, 1888. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Joseph u. Fellner, *op. cit.*

KRAFFT, MARTIN (*Austr.*) Medallist, and Mint-engraver at Vienna, Munich and Milan, during the second and third quarters of the eighteenth century; born in 1738; died at Munich in 1781. He is mentioned as student at the Vienna Mint School of Engraving (Graveurkunstscholar), 1771-1775; Assistant-engraver at the Mint, after 1775. About this time, offers were made to the Engraver of a post at the Brussels mint, which he declined. He engraved, amongst others, a Portrait-medal of Hieronymus, Archbishop of Salzburg, 1772. *Vide* **JOHANN MARTIN KRAFFT** *suprâ.*

KRAKAU, DANIEL (*Germ.*). Son of Michael Krakau, employed at the Mint of Breslau. He invented a Coining-press, which was cast at Kremnitz and first put into use at Breslau in 1717. There is a medal by P. H. Müller, 1717, representing Krakau's machine.

Bibliography. — Friedensburg, *Schlesiens neuere Münzgeschichte.*

KRAKAU, MICHAEL (*Germ.*) of Danzig, received an appointment at the Mint of Brieg in Silesia in 1650 and was still in office in 1705, working at the same time for other mints.

Bibliography. — Friedensburg, *op. cit.*

KRAHE, CHRISTOPH JACOB (*Austr.*). Mint Bailiff at Kuttenberg; died on the 19th of April, 1702.

Bibliography. — C. Oesterreicher, *loc. cit.*

KRAKOWSKY, PHILIPP, Count **KOLOWRAT** (*Austr.*). Mint-master general in Bohemia, 1732-1748.

Bibliography. — Fiala, *Sammlung böhmischer Münzen*, etc.

KRÄLL, ENGELHARD JOHANN (*Germ.*). Interim Mint-master at Frankfort-on-M., 1742, then Mint-master at Brunswick. A Ducat of Frankfort, 1742, bears his initials **E. I. K.** In conjunction with Christian Lebrecht Schild, Kräll issued Coronation coins of Charles VII., in gold and silver. Previous to 1742, Kräll appears to have held office as Mint-master to Count Christian Ernest of Stolberg.

BIBLIOGRAPHY. — Paul Joseph u. Ed. Fellner, *Die Münzen von Frankfurt-a-M.*, 1896.

KRALLOWITZ (KRALLWITZ, KRALOWSKY), FERDINAND (*Germ.*). Seal-engraver at Breslau, mentioned in 1649 and 1650.

KRALLOWITZ, HANS GEORG (*Germ.*). Seal-engraver at Breslau, 1652 — † 1674 at the age of 63.

KRAMER, BERNARD (*Dutch*). Mint-master at Campen, 1717-1721.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

KRAMER, COENRAAD HENDRIK (*Dutch*). Mint-master at Medemblik, 1711-1714, later at Campen, 1731-1754 (?)

KRAMER, HANS (*Germ.*). Mint-engraver at Breslau, 1627.

KRAMER, IGNATZ (*Bohem.*). Mint-master at Prague, 1746-1747, under the reign of Maria Theresia. Previously, he had filled the office of Mint-warden, 1730-1734, then Mint-master, 1734-1740, at Breslau. He was raised to the nobility as "Edler von Münzburg", and was Mint-director at Kremnitz when he died.

KRÄMER, JOHANN GEORG (*Germ.*). Mint-warden at Ratisbon, 1700.

KRAMER, KARL (*Germ.*). Die-sinker of Cologne (?), whose medals belong to the second quarter of the nineteenth century. One of these commemorates the Carnival at Cologne, 1838, and another, with portrait of Gutenberg, the fourth centenary of the Invention of the Printing Press.

KRAMER, WOLF (*Germ.*). Goldsmith of Worms, and in conjunction with Hans Kock, Mint-warden to the Landgrave William of Hesse and the Counts Albert and John Louis of Nassau, during the latter end of the sixteenth century.

BIBLIOGRAPHY. — Isenbeck, *Das Nassauische Münzwesen*, 1899.

KRAPP or **KRAPPE, HANS** (*Germ.*). A burgher of Breslau; contracted to work the Royal Mint of Breslau, 1540-1541; appointed

on Nov. 13, 1545, by the Prince-Elector Joachim of Brandenburg Mint-master-general throughout his dominions.

By a resolution dated Prague, 1. Feb. 1540, King Ferdinand ordered Krapp to pay, instead of his yearly due of 900 Gulden, a Royalty of 10 Kreutzer or 5 Silesian Groschen on each Mark of silver coined by him.

BIBLIOGRAPHY. — Friedensburg, *op. cit.* — Oesterreicher, *op. cit.*

KRAUER, FRANZ KARL (*Swiss*). Mint-master at Lucerne, 1724-1737, and again in 1744. Son of Wilhelm Krauer; born in 1691. In 1724 he was appointed Mint-master for Nidwald (Untervald) in succession to his brother-in-law Gebhard Dub; in 1729 the Lucerne Council obliged him to resign his post as Mint-master in Obwald. Between 1738 and 1745, he acted as Mint-master at Appenzell. He died at Tegerschen in 1745.

BIBLIOGRAPHY. — Dr Th. von Liebenau, *Die Münzmeister von Luzern*, 1890.

KRAUER, HANS JÖRG (*Swiss*). Goldsmith, Seal-engraver, and Painter of Lucerne. He filled the office of Mint-master there between 1673 and 1677, and again from 1682 to 1694. On 12. Sept. 1677, he was granted a leave of absence to superintend the Mint at Sion for the Bishop Adrian V. von Riedmatten, in whose service he remained until 1682. From 1692-1693, H. J. Krauer acted as Mint-master at Zug. In 1702 he was still living.

KRAUER, WILHELM (*Swiss*). Son of Hans Jörg Krauer; born in 1661; died in 1718. He first worked as a Goldsmith, but later practised also Die-cutting. In 1707 he was appointed Mint-master at Sion, where the famous J. C. Hedlinger was apprenticed to him; in 1710 he returned to Lucerne, and was appointed Mint-master there on the 31. March 1713 for a period of three years. After many difficulties with the Town Council, his resignation was accepted, and he was free to take the post that was offered to him as Mint-master at Montbéliard, acting at the same time for the Bishop of Basle, Johann Konrad von Reinach, at his Mint of Porrentruy.

Füssli remarks : "Selbst Joh. Karl Hedlinger's Lehrer Krauer war wohl nichts weniger als Künstler. Vielleicht verstund er nichts als das Gepräge gewöhnlicher Münzen, nichts aber von Zeichnung, von Schneiden künstlicher Schaumünzen und dergleichen."

The coins minted at Sion previous to 1710 are heavy and badly cut; those of 1710 which were engraved by Hedlinger are already of a totally different character, notwithstanding that the young artist was not yet twenty years old.

BIBLIOGRAPHY. — Liebenau, *op. cit.* — Amberg, *Der Medailleur Johann Karl Hedlinger*, Einsiedeln, 1887. — Füsslin, *Geschichte der besten Künstler in der Schweiz*, III, p. 76.

KRAUMANN, ALEXANDER (*Germ.*). Contemporary Sculptor, born at Budapest in 1870, lately residing at Frankfort-on-M., now at Dresden. The only medallic productions I have noticed by him are a commemorative plaquette, struck at Mayer & Wilhelm's works at Stuttgart, of the Third Centenary of the Salzbrunn Spa (Silesia), 1901 ; — Gold Medal for the Venice Fine Art Exhibition, 1903 (reproduced in *The Studio*, Feb. 1905, p. 78, and described as " rather full of detail on the obverse, and cleverly reminiscent of Venice's one-time Byzantine glory") ; — Plaquette, with standing nude figure playing on the harp, and others.

" This artist's plaquettes are exemplary in their distribution of light and shade, and the modelling is in an admirable, large spirit, though in single parts the proportions may not be quite beyond criticism". (*Studio*, 1905, p. 78).

Third Centenary of the Upper Wells at Salzbrunn.

KRAUS, KLAUS (*Bohem.*). Mint-master at Joachimsthal, 1531-37. He was appointed in March, 1535, in succession to Ulrich Gebhard. He was a Saxon by origin. For malversation in his office, he suffered imprisonment, from March 1535 to 25. May 1537, when he was released by King Ferdinand's order, but his subsequent history is not known. His mint-mark is a ruff. Hans Weizelmann succeeded him at Joachimsthal.

Bibliography. — E. Fiala, *Klaus Kraus, Münzmeister von Joachimsthal*, 1898. — Do, *Das Münzwesen der Grafen Schlick*, Num. Zeit., 1890, p. 205.

KRAUS, HANS (*Germ.*). Moneyer at Teschen, 1613.

KRAUSE, ADAM (*Germ.*). Mint-master at Reichenstein, † 1605.

KRAUSE, BALTHAZAR (*Germ.*). Mint-master to the Princes and States of Silesia, 1623.

KRAUSS, CH. (*Austr.*). Editor of medals of Budapest, who published various medals, amongst which I have noticed : The Jews granted right of possession, 1860 ; — 40th Anniversary of the Emperor Francis Joseph's Reign, 1888 ; — The Emperor's Jubilee, 1898, &c.

KRAUSS, HANNS (*Germ.*). Mint-engraver at Nuremberg, 1572-1575.

KRAWER. *Vide* **KRAUER** *suprâ.*

KRAUWINCKEL, DAMIAN (*Germ.*). Nuremberg Counter-manufacturer of the end of the sixteenth century, from *circa* 1566. His name **DOMIANVS KRAU WINC** ; — **DAMIANVS KRAVWINCKEL**, &c., occurs on counters described by Neumann, *Kupfer-Münzen*, Vol. V, nos 32183-89. Damian and Egidius Krauwinckel were no doubt related to Hans Krauwinckel and seem to have preceded him by a few years.

KRAUWINCKEL, EGIDIUS (*Germ.*). Nuremberg Counter-manufacturer of the end of the sixteenth century; the date M.D.LXXI occurs on one of his counters, which are usually bearing his name spelt in various forms : **EGIDIVS * KR** ; — **EGIDIVS · KRA.** ; — **EGIDIVS KRAVWINCKEL** ;—**EGIDI KRAVWINCKELL**; — **EGIDII KRAVV** ; —**E.K.** ; — **E. KRAVWINCKEL NVR**. Neumann describes twelve varieties of counters by Egidius Krauwinckel, most of them from the late Dr Freudenthal's collection.

KRAUWINCKEL, HANS (*Germ.*). One of the best known Nuremberg Counter-manufacturers of the end of the sixteenth and beginning of the seventeenth centuries. His name occurs in various forms on his issues : **HANNS · KRAVWINCKEL · IN · NVR** ; — **HANNSKRA V WINCKEL · IN · NVRENB** ; — **HANNS. · KRAVWINCKEL · IN · NV** ; — **HANNS·KRAVWINCKEL·BIN ICH BEKONT**, &c.;— **HANS KRAVWINC— KEL NVRENBER** ; — **H. K.** ; — **H. KRAVWI** ; — **H. KRAV** ; — **HK**, &c.

Neumann describes no less than ninety-two varieties of Counters by this maker (Vol. V, nos 32222-32314) ; some are dated 1588, 1589, 1601, 1605, 1610, 1611, &c.

Hans Krauwinckel's counters bear legends in Latin, German, French, failing sometimes in orthography, now religious in their meaning, now profane, as : GOTTES SEGEN MACHT REICH — GOTTES GABEN SOLL MAN LOBEN — HEVT RODT MORGEN TODT. They represent all sorts of subjects, Alexander the Great,

with the inscription : ALEXANDER HANG (!) 1601; Fame; Fortuna Variabilis (!); Adam and Eve ℞. Christ on the Cross; David and Jonathan; Joab and Amasa; Haman and Mordecai; Judith; Saul and Samuel; Samuel and David; the Beast in Revelation; Jupiter and Ganymede; Jupiter and Europa ℞ Pallas, Juno, and Venus; Pluto with Cerberus; Neptune, Hercules, and Pallas; Mars and Venus; Apollo and Diana, Meleager and Atalanta; Perseus; Caphalus and Procris; Pyramus and Thisbe; Honos et Virtus; Hannibal; Scipio Africanus; Romulus and Remus; Curtius leaping into the fiery lake; Popilius, the Roman legate, drawing a circle round Antiochus IV. of Syria; Charles V., of Germany; Arms of Constantinople, with Portrait of Sultan; Henry IV. of France, on horseback, 1606; Henry IV. and Marie de Medici, with View of Rheims; Bust ot Vespasian ℞ IVDÆA CAPTA S.C., — but the most common type is the Imperial orb within tressure, or Floral decorations. The execution of most of these pieces is superior to the generality of Nuremberg counters, and accounts for their great success and vogue, which made them sought after even in this

Nuremberg Counter, by Hans Krauwinckel.

country, where they were often circulated as money to supply the dearth of small currency, or used as blanks over which Tradesmen's Tokens were struck.

The "Counters" or "jetons" were originated in France in the thirteenth century and were commonly used in that country, Germany, the Netherlands, and in England, from about the time of Henry VIII., for the purpose of reckoning. Snelling gives an interesting account of the manner in which counters were used, *viz.* by laying them on lines, increasing in their value from the bottom, which is a line of Units; the second, or next above it, is a line of Tens; the third a line of Hundreds, the fourth of Thousands, and so on. A counter laid on the first line is only 1, being laid on the second line it is 10, on the third it is a 100, on the fourth it is a 1000, on the fifth it is 10000, &c. A counter laid in the space between the first and second line is 5; between the second and third it is 50; between the third and fourth it is 500; and so on;

being in all cases equal to five of those which lay on the line under it, and half of one of those on the line over it. By this contrivance, less room is required to perform the operations in, and they are done by half the number; that is, four counters on each line, and one above it, are sufficient, instead of nine, which would otherwise have been wanted on each line ". He then goes on to describe how additions and subtractions were made.

In the Netherlands and Austria, historical counters were given as "Etrennes" every New year; in France, the Kings were accustomed to present them to officers of their Household, and Public Bodies in their turn to the Kings and Princes of the Blood.

One of Hans Krauwinckel's counters represents Queen Elizabeth on horseback ℞ Shield of France and England, and another, probably by him, bears on obv. a full blown heraldic rose with the cipher of **K H** (Henry VIII. and Katharine ?) on ℞. Another bears allusion on ℞ to the Massacre of the St Bartholomew (*Vide* Num. Chronicle, 1896, p. 272).

"The counters struck at Nürnberg became current for reckoning in England about 1328, but were forbidden currency by statute in 1335." (Boyne, *Trade Tokens*, I, preface xx).

Nuremberg Counter, by Hans Krauwinkel.

Bibliography. — R. Forrer, *Nürnberger Rechen-und Spielpfennige*, Num. Circ., p. 159. — Snelling, *A View of the Origin, Nature, and Design of Jettons or Counters*, London, 1769. —

KREBEL. *Vide* **KNEBEL, MATHIEU** *suprâ.*

KREBS, F. (*Austr.*). Die-sinker at Klagenfurt, by whom there is a medal with portrait of Thomas Koschat, the Composer, 1895.

KREISSELMEYER, J. (*Germ.*). Mint-engraver at Edenkoben, 1890.

KRELL (*Germ.*). Mint-master at Saalfeld, 1835-6.

KREMER, JOSEPH (*French*). Contemporary Sculptor, born at Tromborn (Moselle); pupil of A. Poitevin. He is the author of some Portrait-medallions in clay and bronze; two were exhibited at the Salon of 1871, one representing the French Republic, and the other being a Study.

Bibliography. — Chavignerie et Auvray, *op. cit.*

KRESS, ANTON (*Germ.*). Assistant Mint-engraver at Nuremberg, 1504.

KRESS, GUSTAVUS (*Germ.*). Die-sinker, whose signature occurs on a medal of Goethe, 1863.

KRETSCHMAR, HOWARD (*Amer.*). Die-sinker of Chicago (U.S.A.), who cut amongst others a medal of Dr Moses Gunn, of Chicago (Amer. J. N. 851).

KRIEG, JOHANN (*Germ.*). Mint-master at Stolberg, 1620-1660. His issues usually bear his initials **I. K.** Schlickeysen suggests that he may have engraved coins, signed **I. K.** for Eimbeck, 1629. In the Reimmann Sale there were a Thaler, 1645, Double Thaler, 1646, and Quarter Thaler, 1649, of Johann Martin, Count of Stolberg, all signed **I. K.**

KRIEGER, ALBRECHT (*Germ.*). Mint-engraver and Medallist at Leipzig, during the second half of the seventeenth century. His signature **A. B. K.** occurs on medals of Duke Bernhard II. of Saxony, one of them commemorating his 35th Birthday, 1672, Duke Johann Adolph of Weissenfels, and Reformation Medals, 1717, with portrait of Luther, &c. The work on these, says Bolzenthal, " is of inferior merit ".

Bibliography. — Bolzenthal, *op. cit.* — Th. Distel, *Albrecht Kriegers Reformations Medaillen var. 1717*, 1887.

KRIEGER, PAUL (*Germ.*). Goldsmith of Munich, 1615; Mint-director there, 1620.

KRINOS, PETROS (*Greek*). Contemporary Sculptor, born at Syra (Greece); pupil of Letourneau and Sochos; and author of various Portrait-medallions, which were exhibited at the Paris Salon, since 1895.

KRISPIN, HIERONYMUS (*Pol.*). Royal Treasurer for Lithuania, 1664-1666. According to Nagler (*Monogrammisten*, III, p. 447) his initials **H. K. P. L.** (*Hieronymus Krispin Podskarbi Litewski*) occur on coins of that period.

KRIZ, WENZEL (*Bohem.*). Medallist of Prague, who died in 1887. By him are the following medals : Hynck J. Heger, stenographer, 1808-1854; — John Huss, 5th Centenary, 1868; — Josef Jungmann, linguist, 1773-1847; — Ticket of the Karlsbad Library; — Prize Medal of the Agricultural Exhibition at Chrudim, 1881; — Prize Medal of the Agricultural Exhibition at Mistek, 1876; — Prize Medal of the Bohemian Industrial Society, 1872; — Another, of 1876; — Prize Medal of the Bohemian Agricultural Society, 1879;

— Prize Medal for Apiculture; — Arrival of American Czechs, 1885; — Industrial Exhibition at Raudnitz, 1884; — Industrial Exhibition at Tabor, 1886; — Memorial Medal of the Emperor Ferdinand I., on his death, 1875; — Visit to Prague of the Emperor Francis Joseph, 1874, &c.

KROH, JOHANN CHRISTOPH (*Germ.*). Mining-Master and Superintendent of the Mint at Kuttenberg, 1678-1702. His initials **C. K.** occur on the coins issued during his tenure of office. Fiala's Catalogue of the Donebauer Collection describes forty-seven varieties of coins with Kroh's mark, **C ⚒ K**, within ornamental panel, comprising gold, silver, and copper currency.

KROHN, FREDERICK CHRISTOPHER (*Dan.*). Sculptor and Medallist, born at Copenhagen, 4. August 1806; Pupil of the Copenhagen Academy of Fine Arts, Dalou, Freund, and Brandt; Mint-engraver there, from 1833 until 1863 or later. He is usually known as **FRITZ KROHN**. His signature occurs as **F. KROHN K.** or **F. K.** By him are: Jubilee of the University of Kiel, 1834; — Portrait-medallion of Frederick VI. of Denmark ℞ AEQVITAS AVGVSTI, 1834; — Industrial Exhibition at Copenhagen, 1836; — Herman Wessel, poet, 1742-1835; — Third Centenary of the Reformation, 1836;

Silver Wedding Medal of King Christian VIII., 1840.

— Memorial Medal of King Christian VIII., 1848; — Agricultural Prize Medal, 1861; — Another, of 1863; — Accession Medal of Christian VIII., 1839; — Silver Wedding Medal of Christian VIII., and Caroline Amalie, 1840. (℞. only; *illustrated*). The two last medals were designed by the great sculptor Thorwaldsen; — Jubilee of King Frederick VI., ; — 4th Centenary of the House of Oldenburg; — Some Coin-dies for the currency of Christian VIII.; — Portrait-medals of celebrated Personages; — Busts, &c.

Bolzenthal makes the following comment on the artist : "F. Krohn, born in 1806, has worked as a Medallist since 1833 and was before that a Sculptor, which we may perceive on his medals. On his journey through Germany he went to Berlin, where he studied die-sinking under Brandt. If we compare Krohn's earlier works, such as the medal of the comic poet Hermann Wessel, with his later ones, such as that on the Festivities in commemoration of the acceptance of the Augsburger Confession of Faith, we notice much progress".

KROHNEMANN, CHR. WILHELM, Baron von (*Germ.*). Alchemist and Mint-director at Bayreuth, 1677-1686.

KROLL, ERNST DIETRICH (*Germ.*) of Durlach. Mint-master at Weilburg, 1749-1750. His signature **C** ; — **E.C.**, or **EDC.** occurs on coins issued by him, of Charles Augustus, Count of Nassau-Weilburg (12, 4 and 1 Kreutzerpieces, 1749; AV Ducat and Gulden, 1750).

Bibliography. — Isenbeck, *op. cit.*

KRÖNCKE, MARTIN (*Germ.*). Director of the Mint at Breslau, from February 1752 until 1764; afterwards, Director-general of the Silesian Coinage; † 1770.

Bibliography. — Friedensburg, *op. cit.*

KRONIOS (*Greek*). One of the few names of ancient Gem-engravers whom Pliny has left on record. King, *Handbook &c.*, p. 266, gives three gems, all of which are modern, bearing that signature : Terpsichore, standing, and resting her lyre on a cippus : suspected by Bracci to be the work of Sirletti ; — Jupiter caressing his eagle : cameo (old Poniatowski Coll^{n}) ; — Perseus with the head of Medusa **ΚΡΩΝΙΟΥ** : sard (Devonshire). Known to be modern.

Bibliography. — Furtwängler, *Gemmen mit Künstlerinschriften*, 1889.

KRONVEST or **KRONNEST, BERNHARD** (*Austr.*). Mint-master at Vienna, 1332 (?)

KROPF, FRANZ LEOPOLD (*Austr.*). Mint-master at Weissenburg (Alba Julia-Carlsburg), *circa* 1713.

KROPF, JOHANN ERNEST (*Austr.*). Mint-master at Hermannstadt, appointed on 20. June 1709.

KROPF, LEOPOLD WILHELM (*Austr.*). Mint-master at Nagy-Banya. 5. January 1703 to 1713.

KRUCKENBERGER, GEORG (*Germ.*). Mint-master at Cassel, 1637-1640, Höxter, 1646, and Hildesheim, 1660-1661. I have noticed his

signature **G℄K** on Thalers and Half Thalers, 1637, of William V., Landgrave of Hesse-Cassel.

KRUEGER (*Germ.*). Gold worker and Engraver of Berlin, first half of the eighteenth century. He engraved false Thalers of Neuchâtel, 1714 and 1715, which bear his initial **K** under King's bust; also false Thalers of Berlin, dated 1730 and 1731. *Vide* Von Schrötter, *Die Münzprägung in Neuenburg &c.*, 1900.

KRUEGER, ALBRECHT (*Germ.*). Medallist of Leipzig, early part of the eighteenth century. I have not met with any medal by this Engraver.

KRUEGER, ARTHUR (*Germ.*). Medallist residing at Berlin, and Director, since 1895, of the "Berlin Medallic Mint of L. Ostermann, formerly G. Loos". By him is a Jubilee Plaquette of the Loos Die-sinking establishment, 1901, signed **A. KRÜGER FEC.**; also Medals: First Communion; — Official medal of the Inauguration of the Berlin cathedral, 1905. This last medal has on obv. a bust of William II. and on ℞. a view of the cathedral.

KRUEGER, CHRISTIAN JOSEPH (*Germ.*). Mint-engraver and Medallist at Dresden; son of **EPHRAIM BENJAMIN K.** and younger brother of **FRIEDRICH HEINRICH K.**; born at Dresden in 1759, and died there on the 4th of February 1814. He studied drawing and sculpture at the Academy of Dresden, under the direction of Hutin and Knöfler. After eight years' studies, he undertook journeys through Livonia and Russia, and worked at various places, giving his special attention to Portrait-medallions in wax, busts and terra-cottas. At St. Petersburg he first began medal-engraving, to which art he later on devoted himself entirely. He was employed in Prussia, and called back to Dresden in 1790, as second Engraver to the Mint.

Amongst his best known medals are; Conclusion of the Treaty of Pilnitz, 1791 (signed: **C. I. KRÜGER IUN.**); — Mayen captured from the French by the Prussians, 1793 (signed: **C. I. KRÜGER F.**); — Peace of Tilsit, 1807, ℞. IM GENUSS WOHLTHÄTIGER RUHE; — The new Century, 1800; — Georg Joachim Zollikofer, theologian of Leipzig, † 1788; — Reinhard, Saxon theologian; — Jubilee of Franz Georg Lock, Bishop of Bautzen, 1801; — Dr E. Jenner, Peace of Lunéville, 1801 (2 var.); — The Electorate of Saxony erected into a Kingdom, 1806; — Napoleon at Dresden, 1807.

By him are also: Crucifix in ivory; — Venus and Amor (after Knöfler); — Charon (after Hutin), &c. in terra cotta.

Bibliography. — Bolzenthal, *op. cit.* — Edwards, *The Napoleon Medals.* — Hennin, *Histoire numismatique de la Révolution française.* — Tobler-Meyer, *Wunderly-*

v. Muralt Catalogue. — *Reimmann Catalogue.* — Müller and Singer, *Algemeines Künstler-Lexicon*, 1896.

KRUEGER, EPHRAIM BENJAMIN (*Germ.*). Engraver on amber of Dresden, eighteenth century, father of Christian Joseph, and Friedrich Heinrich Krueger.

KRUEGER, EMIL (*Germ.*). Director of the "Berlin Medal Mint of L. Ostermann, formerly G. Loos", from 1871 to 1893. He succeeded L. Ostermann, and was himself a clever artist. For some of his productions, cfr. **GOTTFRIED BERNHARD LOOS**, *infrâ*.

KRUEGER, FRIEDRICH HEINRICH (*Germ.*). Mint-engraver, and Medallist at Dresden ; born in 1749 ; died in 1805 (?) He studied the fine arts at the schools of his native city, and received tuition in medal engraving from the celebrated medallist, Wermuth. He then went to Denmark, and as a pupil of the Academy of Copenhagen gained two prizes. In 1777 he returned to Saxony, and executed various medals and works in ronde-bosse. In 1787 he was appointed Assistant-engraver, and in 1797, Chief-engraver at the Mint of Dresden, since which date he gave himself up almost exclusively to the cutting of coin-dies.

By F. H. Krüger are the following medals : Apotheosis of Louis XVI., the Dauphin, and Marie-Antoinette (signed : **F. H. KRÜGER SENIOR FEC.**) ; — Peace of Tilsit, 1807, ℞. PAX ADES ET TOTO &c. (signed : **KRÜGER SEN F.** ; several varieties) ; — Another, ℞. REGNA MUTUO AMORE IUNCTA (signed : **KRUGER SEN.**) ; — Prize Double Thaler of Frederick Augustus III. of Saxony, 1780 ; — Member's Jewel of the Lodge Minerva of the Three Palms, Leipzig, 1800 (?) ; — Frederick V. of Denmark ; — Peter the Great (after Casanova), etc.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Edwards, *op. cit.* — Marvin, *Masonic Medals*, 1860. — Müller and Singer, *op. cit.*

KRUEGER, GOTTFRIED (*Germ.*). Medallist and Mint-master at Copenhagen, second half of the seventeenth century, 1645-1680. He engraved various commemorative medals of the reigns of Frederick III. and Christian V., which are usually signed **G.K.**

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Jorgensen, *Beskrivelse over Danske Monter 1448-1888.*

KRUEGER, HANS (*Germ.*). Seal-engraver at Breslau, 1618. He was a witness against Burkhard Hase when the latter was prosecuted for having exported good coins to Poland.

KRUEGER, KARL REINHARD (*Germ.*). Mint-engraver and Medallist at Dresden ; born at Dresden, 20. March 1794 ; died there, 20. February 1879. He was apprenticed to D. Loos at Berlin, and

became later Medallist to the Court of Saxony. His brother Ferdinand Anton K. was a clever Copper-plate-engraver.

Most of K. R. Krueger's medals are connected with Saxon history; amongst them I may notice : Portrait-medal of Karl Maria von Weber, composer, 1825; — C. A. Böttiger, archaeologist, 1830; — Jubilee of King Frederick Augustus of Saxony, 1818 (2 types; one was executed in collaboration with Stadelmann); — 8th Anniversary of King Anton of Saxony, 1835; — Gustavus Adolphus of Sweden, 2nd Centenary of the Battle of Lützen, 1832; — First Centenary of Count Zinzendorf, founder of the Moravian Community, 1822; — Giovanni Perluigi Palestrina, composer, 1842; — Centennial Festival on St. John's day by the Grand Orient of Dresden, 1817; — Golden Wedding of Georg Adolph Fischer and Christiana Sophia, 1823; — Heinrich Posthumus, Duke of Saxony, Gymnasium Prize Medal of Gera, 1845; — F. G. Lock, Bishop of Antioch, 1851; — Rebuilding of St. John's Church at Zittau; — Christian Daniel Beck, Leipzig, 1839; — Dr S. Hahnemann, Meissen, 1829; — Dr Johann August Wilhelm Heden, Dresden; — Adolph von Hanselt, 1838, etc.

Bibliography. — Bolzenthal, *op. cit.* — Hildebrand, *op. cit.* — *Reimann Catalogue.* — *Mittheil. des Klubs der Münz- und Medaillenfreunde in Wien*, 1901. — Müller and Singer, *op. cit.*

KRUG, HANS (SENIOR). (*Germ.*). Goldsmith, Die-cutter and Mint-master at Nuremberg, 1496-1509; died in 1514. He also excelled in the casting of medals. In a document, dated 1509, he declares himself ready to undertake the casting of two medals (*Pfenninge*), in a clean and masterly manner (*reiner und werklicher*), of the Prince-Elector of Saxony, on the casting of which medals Dürer was to have been consulted.

He may have been the Engraver of Tentzel, Pl. II, nos I, II, III, Double Thaler, 1517, Thaler, same date, and subsidiary coins of Frederick III., of the "Bonnet" type, revived by Hans Krug, Junior, after 1513.

Bibliography. — Erman, *Deutsche Medailleure*, 1884. — Gerbert-Nürnberg, *Geschichte der Münzstätte der Reichstadt Nürnberg*, 1891.

KRUG, HANS (JUNIOR) (*Germ.*). Goldsmith and Mint-engraver at Nuremberg; died in December, 1518. He was appointed Die-cutter at the Mint in 1513 (*auf absteen Hannssen Craffts ist der Jung Hanns krug Goltschmied zu ainem eyssengraber ertailt und sol im acht guldin zu russgelt gegeben werden*). Mint documents of 1517 again mention the Die-cutter Hans Krug the younger, and one of 1519, states that Hans Krug the younger having died in December 1518, the Town Council of Nuremberg resorted again to Hans Krafft, who had been Mint-engraver from 1509 to 1513.

Hans Krug Junior worked for the Prince-Elector of Saxony, and according to Dr Ehrenberg, he is probably the author of the following coins and medals, reproduced in Tentzel L. E. Pl. I, Nos I-IV; 2, Nos I, II, V; 3, I-III : Thaler of 1507, Arms and Eagle; — Half

Thaler of Frederick III. the Wise, of Saxony, 1518 (?), probably by Hans Krug Junior.

Thaler, of same date; — Quarter-Thaler, with bare head of the Elector Frederick III.; — Another, with head in bonnet; — Double Thaler, and Thaler (type of the coin reproduced above) of various dates, and undated, &c.

BIBLIOGRAPHY. — Gebert-Nürnberg, *op. cit.*, p. 51. — Dr Ehrenberg, *Nachricht über Nürnberger Münz- und Medaillen-Prägungen im Auftrage Friedrichs des Weisen von Sachsen*, Mitth. der Bayer. Gesellschaft, 8, p. 109.

KRUG, HANS (*Germ.*). Modeller at Nuremberg, *circ.* 1570.

KRUG, LUDWIG (*Germ.*). Goldsmith, Sculptor, Medallist, Painter and Copper plate-engraver of the sixteenth century; died at Nuremberg in 1532. He was the son of Hans Krug the Elder. Neudörffer (p. 124 ed. Lochner) remarks : "Er hatte Verstand der Silber-und Goldarbeit, im Reissen, Stechen, Graben, Schmelzen, Malen, Schneiden, Conterfetten.... Was er aber in Stein, Camee und Eisen schnitt das war auch bei den Wahlen (Wälschen) löblich... . Als aber Herr Melchior Pfinzing, Propst zu St. Sebald, welcher fürwahr von Kaiser Maximilian her im Giessen und anderen Künsten begierig und verständig war, den Hanns Schwarzen von Augsburg (der dann zu der Zeit in Holz für den besten Conterfetter geachtet wurde) in Pfarrhof bei ihm hatte, war ich dabei, dass er zu diesem Schwarzen sagte, er sollt ihn conterfetten in Holz, so wollt er ihn dagegen einwarts in Stahl conterfetten, daraus man schliessen mag, was dieser Ludwig Krug für ein Künstler gewesen ist."

From Lochner we learn also that Ludwig Krug became Master

in 1522 and that he died in 1532. He is called "Meister des Kruges", as he used a Tankard for his special mark. Amongst his engravings, the following are known : Birth of Christ ; — The Adoration of the three Kings (1516) ; — Ecce Homo ; — Nude females with Skull ; — Charity or Madonna ; — St. Sebastian, etc., — and amongst his wood-cuttings : The Fall ; — Banishment from Paradise, &c.

At the Berlin Museum is preserved a small Plaque, representing the Fall (1514), which bears the artist's mark. This appears to be the only authenticated medallic work of Ludwig Krug, to whom one would like to ascribe the charming Portrait-medals of 1525-26, knowing as we do, from Neudörffer, that this Master excelled in the making of Portraits (*Conterfetten*). It is true that the Berlin plaque and these Nuremberg medals have nothing in common in style, as Erman duly observes ; but a fact he notices too, — the signature **LK 152** occurring, engraved on the ℞. of a uniface impression of the well-known small portrait of Dürer, 1527[1] (Trésor 7, 2) of the important series of Nuremberg medals to which the masterpieces of 1525-26 also belong, — shows that in his mind he still clings to Krug as the possible author of the following pieces, which he declares to be the work of only one and the same artist.

Müller & Singer, *Allgemeines Künstler Lexicon*, II, p. 401, remarks : "Von ihm im Berliner Museum ein kleines Relief, den Sündenfall darstellend. Ferner andere Reliefs und Medaillen von 1525 und 1526."

Some of the medals enumerated below, belong to " the finest that German Art has created ", be their author Ludwig Krug, Flötner, Hagenauer, or other artists.

1525. Paul Gerstner (Berlin Museum) ; — Bastian Starcz (Trésor 5, 7) ; — Casimir of Brandenburg and Susanna (Berlin) ; — Steffan Gabler of Nuremberg ; — Barbara Pfinzing (Berlin) ; — Hedwig von Münsterberg, Margravin of Brandenburg (Berlin) ; — Hans von Obernitz (Berlin) ; — Kuncz Schmirer (Berlin) ; — Wolf Keczel of Nuremberg (Berlin) ; — Barbara..., born Keczel (Berlin ; reproduced in Erman, pl. II, 1) ; — Undated. The same Person, with "Trew ist aller Ern werth". Dannenberg owned a box-wood model of that medal, with inscription of later date. — Dorothea Keczel ; — 1525. Ambrosius Quez (Trésor 6, 1) ; — 1526. Anna Kolbin (Berlin) ; — Sebastian von Rotenhan, Councillor to the Electoral Court of Mayence (Berlin) ; — Michael von Mergetheim, Abbot of St. Stephen's cloister at Würzburg (Berlin) ; — Johannes von Gutemberg, Domdechant (Deacon) at Würzburg.

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1. Mr Max Rosenheim, who possesses a specimen of this Dürer medal, is also convinced that it is the work of Ludwig Krug.

(Berlin Museum. — Trésor 6, 8 ; *illustrated*) ; — Margrave Friedrich von Brandenburg, Provost of Würzburg (Trésor 6,2) ; — Christoph Kres (Berlin. A specimen described by Imhof is said to have an I on arm); — Hans Nuykum (Berlin); — Georg Koctzler (Berlin; Trésor 6, 7 ; Erman, pl. II, 3) ; — Seb. Staiber (Berlin) ; — Clemens Volcamer (Berlin); — Bernhard Baumgartner (Berlin) ; — Georg Ketzel (Berlin); — Christoph Füerer (Berlin; Trésor 6, 4); —

Johannes von Gutenberg, by an unknown artist.

Johann Geuder (Berlin); — Wilhelm, Bishop of Strassburg (Berlin); — Albrecht, Cardinal and Archbishop of Mayence (Berlin); — Jordan von Herzheim (Berlin ; Trésor 5, 8); — Friedrich Behaim (Berlin); — Johann Kleberger (Berlin) ; — Lypold von Kliczengk (Trésor 5, 4), etc. Also 1527. Albrecht Scheurl (Berlin); —

Christoph Kress, by an unknown artist.

Albrecht Dürer (Trésor 7, 2 ; Rosenheim) and very small medals : 1526. Friedrich Behaim (Berlin; Trésor 6, 9); — Christoph Kress (Berlin ; Erman, pl. II, 4); — 1527. Alexander Imhof (Berlin) ; — Hans Nuykum (Berlin) ; — Ulrich Stark (Berlin); — Friedrich, Abbot of St. Giles in Nürnberg (Num. Chron., 1904, pl. v, 7 ; Brit. Mus.).

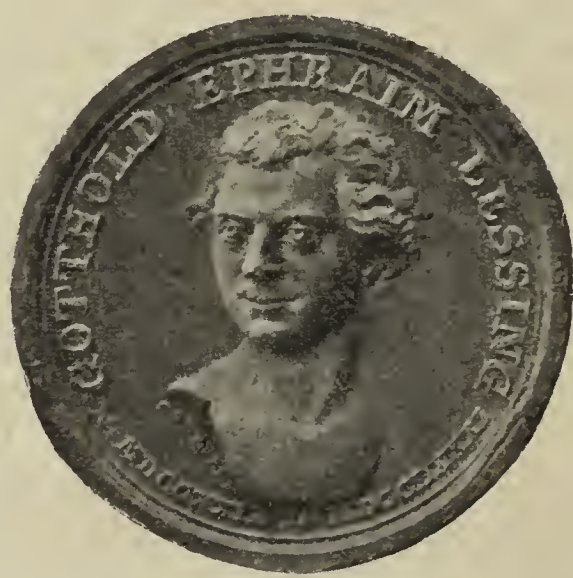
As common characteristics of most of these medals, Erman mentions the following : the bust reaches downwards to the edge of the medal ; the letters are slender, wavy, with sharp angles, and exhibit peculiar forms ; the legend is usually separated from the field by two incuse concentric lines ; the titles are abbreviated in ZC :

The medal of Albrecht, Archbishop of Mayence, and most of the medals above cited, are attributed to Ludwig Krug, by Domanig, and to Peter Flötner, by Lange.

Ludwig Krug, who is sometimes called the "Master of the Pitcher" was also a Painter and Engraver. Williamson, in *Bryan's Dictionary of Painters and Engravers*, III, 1904, mentions several prints by him.

Bibliography. — Erman, *Deutsche Medailleure*, 1884. — Müller & Singer, *op. cit.* — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Domanig, *Jahrbuch XVI*, pl. 6, 4. — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901.

KRULL, CHRISTIAN FRIEDRICH (*Germ.*). Architect, Steel-engraver, and Medallist, born in 1748 at Hessem (Wolfenbüttel) ; died in 1787 at Brunswick. He was a self-made man. In 1780 he was appointed Mint-commissioner (*Münzcommissär*) and Medallist to the city of Brunswick. There is a terra-cotta bust by him of the poet Lessing, and various coins and medals : Portrait-medal of Duke Leopold ; — Gotthold Ephraim Lessing, 1781 (*illustrated*) ; — Memorial Medal of Maximilian Julius Leopold, Duke of Brunswick



G. E. Lessing, by C. F. Krull.

and Lüneburg, 1785 (signed : **C. F. KRULL F.**) ; — School established by the Lodge St. Charles of the Crowned Pillar of Brunswick, 1771 ; — Second Jubilee of the Plague at Leyden, 1774 (signed : **C. F. K.**).

Bibliography. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Marvin, *Masonic Medals*, 1880. — *Reimmann Catalogue.*

KRULL, JOHANN ENGELHARD (*Germ.*). Medallist of the eighteenth century, who worked at Cassel and Brunswick, 1738-1750. He was Mint-master at Hanau, Cassel, and Frankfort-on-M. (?), 1737-1742; in Brunswick, 1742-1750. From 1737-1739, he signed his issues **J. K.**; after 1739, **J. E. K.** or **EK.**, on gold and silver coins.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Ammon, *op. cit.*

KRUMM, PAUL FRIEDRICH (*Germ.*). Mint-master at Meiningen, then at Coburg, and later at Hildburghausen, 1719. His son, Paul Philipp Krumm officiated in the same capacity.

KRUMPACHER, PETER (*Austr.*). Mint-warden at Klagenfurt, 1626-28.

KRUMPER, THOMAS (*Austr.*). Mint-master at Hall, under the Archduke Ferdinand, 1560 to 15 March 1577. His name appears also as **THOMAN KRUMPP**.

KRUSE, BALTHASAR (*Germ.*). Mint-master at Schwerin, 1651, and Wismar, 1653.

KRUSE, BRUNO (*Germ.*). Contemporary Sculptor, and Medallist, born 1. June 1855 at Hamburg, now residing at Berlin. He studied at Dresden under Professor Schilling. In 1901, he was commissioned by the Academy of Sciences of Berlin to model a Plaquette on the 80th Birthday of Virchow, and another of Privy-Councillor von Leyden, issued for the Medical Congress in 1902; — Schiller; — Portrait-plaquette of the Grand Duchess of Saxe-Weimar, 1903; — Mommsen; — Professor Frenzel, on his 70th Birthday; — D. Herzog, Secretary of State; — Count Waldersee; — Schen; kendorf; — O. Jessen, Director of the Industrial Schools at Berlin — Privy Councillor Neumayer; — Jubilee Medal of the City of Riga, etc.

"Ich will vor allen Dingen", writes the artist, "die Gussplakette wieder zu Ehren bringen und schweben mir dabei die italienischen Arbeiten, Gussmedaillen, Plaketten u. a. vor. Ich will, dass man bei jeder Arbeit die Hand des Künstlers, des Schöpfer, sieht; bei einer geprägten Medaille geht von der Ausführung und Behandlung der Arbeit viel verloren."

BIBLIOGRAPHY. — *Frankfurter Münzzeitung*, 1901, p. 162; 1903, p. 456.

KRUSE, JOHANN MICHAEL (*Germ.*). Mint-master at Koenigsberg, 1824-1837.

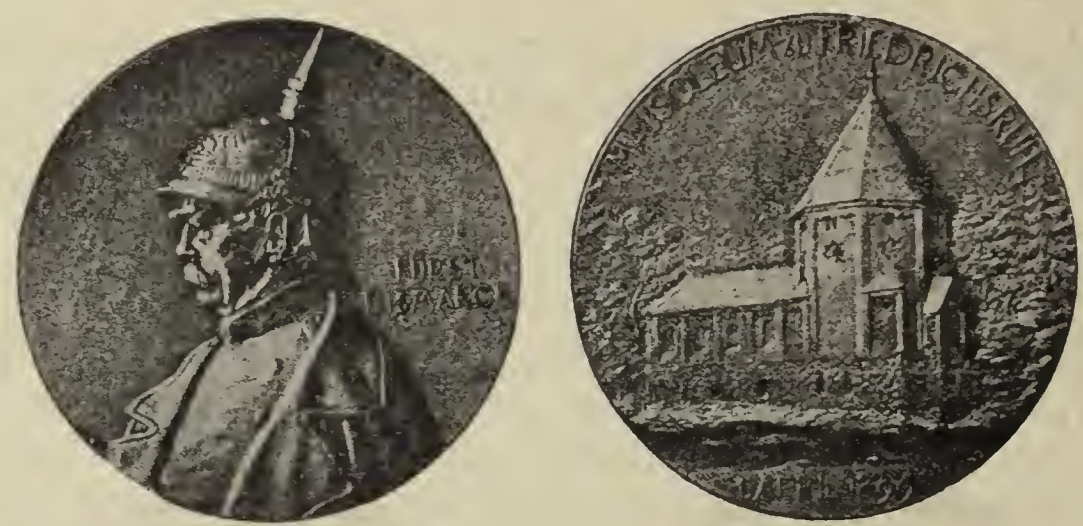
K. S. (*Swed.*). Initials of an oval Portrait-medal of Gustavus Adolphus, cast, with laur. bust of the King to r. ℞. DEO·ET·VICTRICIBVS·ARMIS. Lion rampant holding sword; dated 1631 (Hildebrand I. 150, 94 f.).

K. S. *Vide* **KARL STUBENRAUCH**. Die-sinker at Darmstadt, 1839-1848 ; after that date at St. Louis (U. S. A.)

K. & S. Die sinkers' signature on a commemorative medal of the Peace of Paris, obv. Heads of Alexander I., Frederick William III., Wellington and Blücher ℞. Britannia seated.

KUBACSKA, Dr HUGO (*Austr.*). Mint-master at Kremnitz (Körmöczbánya), 1877-1891.

KUBE, RUDOLF (*Germ.*). Coin-dealer at Berlin, who in 1899 issued a fine Memorial Portrait-medal of Prince Bismark, struck by Lauer.



Portrait-medal of Prince Bismarck, 1899.

KUBLAI KHAN 忽必烈 (*Chinese*). A. D. 1214-1294. He was proclaimed Emperor in 1260. The Mongol written character was introduced in 1269; in 1280 the calendar was revised; and in 1287 the Imperial Academy was opened. Paper money, in the form of banknotes of from 50 to 1000 *cash*, was made current in 1285.

Bibliography. — H. A. Giles, *A Chinese Biographical Dictionary*, 1898.

KÜBLER, ANTON (*Germ.*). Mint-engraver at Wiesbaden, 1847.

KÜCHLER, CONRAD HEINRICH (*Germ.*). Medallist and Coin-engraver of the last quarter of the eighteenth century and early part of the nineteenth. The precise dates of his birth and death I have been unable to ascertain. He was a native of Flanders, appears to have worked at first in Germany as Die-sinker at Darmstadt, 1763-1772, Mannheim, 1766, and Frankfort-on-M., 1775, then in France, and probably came over to England about 1790, where for many years, perhaps until 1806, he was employed by Boulton at the Soho Mint, Birmingham. Joseph und Fellner give 1802 as the probable date of his death, which cannot be correct, as the copper coinage of 1805 and 1806, of an entirely new type, as well as tokens of Dublin, 1818-1821 are signed by him.

While at Birmingham, Küchler cut the dies for a large number of English, Irish, Danish, Russian, Portuguese, &c., Coins, and Patterns of coins, amongst which I shall enumerate all the varieties known to me.

COINS

England. Patterns and Proofs. — *Gold*. Pattern Guinea, 1791. ℞. Heart-shaped shield (*Num. Chron.*, Vol. XIII., p. 121, n° 46); — Proof Twopence, 1797; signed K·.·; — Proof Penny, 1797; — Proof Halfpenny, 1797; — Proof Farthing, 1797; — Pattern Farthing, 1797. — *Platinum*, Proof Penny, 1807. Probably unique, late Murdoch collection; — *Silver*. Pattern Guinea, 1798 (*Num. Chron.*, Vol. XIII., p. 122, n° 56); — Pattern "Shield" Dollar, 1798, signed ·.· C. H. K. on truncation of George III.'s head (varieties in Æ.); — Pattern Dollar, 1804, ℞. BRITANNIARUM REX FIDEI DEFENSOR; below the shield, DOLLAR (6 var.); — Proof Bank Dollar, 1804 (*illustrated*); — Another, without stop after REX and other small differences (sev. var. in Æ.); — Garter Dollar, 1804, Royal arms within the Garter (var in Æ.; signed variously : ∴ C H K.; — ·.· K, etc.).

Bank Dollar, 1804, by C. H. Küchler.

Pattern Bank of England Token for Five Shillings and Sixpence, 1811 (℞. by Philp; sev. var. in Æ); — Proof Twopence, 1797; — Proof Penny, 1797; — Pattern Penny, 1797, Large bust to r., hair long, on left shoulder, K·.· on truncation. ℞. BRITANNIA, 1797, incuse, on a broad raised band; SOHO under rock; — Pattern Penny, 1797, with K on ℞. instead of SOHO; — Pattern Penny, 1797. ℞. BRITANNIA in small lettering; Britannia, helmeted, seated on globe, holding upright trident and supporting large shield, &c.; in ex., 1797. K.; — Pattern Penny, 1805, signed K under right shoulder; ℞. BRITANNIARUM; — Pattern

Halfpenny, 1795 (obv. by Küchler ℞. by Droz); legend, GEORGIUS III.D : G. REX., incuse, on broad raised band; below the head, in the band, SOHO, between two floral ornaments; bust to r., laur., neck bare; — Pattern Halfpenny, 1797 (2 var.); — Pattern Halfpenny, 1805; — Pattern Farthing, 1797 (2 var.); — Pattern Farthing, 1798, signed **K** on obv., ℞. I.FARTHING beneath figure of Britannia, between two floral ornaments. — *Gilt Copper*. Pattern Guinea, 1798; edge, Vandyke pattern, incuse; — Pattern Guineas, 1798 (3 var.); — Trial Piece of Dollar, 1804; — Proof Twopence, 1797 (2 var.); — Proof Penny, 1797 (2 var.); — Pattern Penny, 1797 (2 var.); — Pattern Penny, 1797 (type of the Æ piece); — Proof Penny, 1806, signed **K**; — Pattern Halfpenny, 1797; — Pattern Farthing, 1797 (2 var.); — Proof Halfpenny, 1799; — Pattern Halfpennies, 1799 (2 var. signed **K**.·.); — Proof Halfpenny, 1806; — Pattern Farthing, 1797; — Pattern Farthing, 1798. — *Bronze and Copper*. Pattern Dollar, 1798; **K**.·. on truncation; — Another, var. of ℞.; — Proof Bank of England Dollar, 1804 (sev. varieties); — Proof Bank of England Token for Five Shillings and Sixpence, 1811 (sev. var.); — Proof Twopence, 1797, in bronze and copper; — Proof Penny, 1797 (2 var.); — Pattern Penny, 1797, **K**. on shoulder; — Another, ·.**K** beneath the shield; — Another, BRITANNIA, 1797 incuse, on a broad raised band; — Others, varieties of obv. or ℞. (at least five); — Pattern Penny, 1805 (3 var.); — Pattern Penny, 1806, signed **K** on either side; — Proof Penny, 1806 (2 var.); — Pattern Halfpenny, 1795 (℞. by Droz); — Pattern Halfpenny, 1797 (4 or 5 var.); — Proof Halfpenny, 1799 (2 var.); — Pattern Halfpenny, 1799 (Montagu n° 778); — Another, variety of edge; — Another, signed **K**.·. (Mont., n° 7); — Others, of same date (2 or 3 var.); — Pattern Halfpenny, 1805 (5 var.); — Proof Halfpenny, 1806 (2 var.); — Pattern Farthing, 1797 (3 or 4 var.); — Pattern Farthing, 1798 (2 var.); — Proof Farthing, 1799; — Pattern Farthing, 1805; — Pattern Farthing, 1806; — Proof Farthing 1806 (2 var.); — Dublin Penny Tokens, 1819, 1820; — Dublin Halfpenny Tokens 1819, 1821; — Dublin "Union" Halfpenny, 1801. — *Pewter*. Pattern Bank Dollar, 1798; — Proof and Pattern Pennies, 1797; — Pattern Halfpenny, 1799; — Pattern Penny, 1805.

Ordinary Currency. — *Silver*. Dollar of 1804, signed on obv. ·:**C.H.K.** ℞. BRITANNIARUM REX FIDEI DEFENSOR. Royal arms within garter, 1804; — Bank of England Dollar, 1804; — *Copper*. Twopence, 1797, signed **K**.·.; — Penny, 1797, **K**.·. (℞. *illustrated*); — Halfpenny, 1797, **K**; — Farthing, 1797; — Halfpenny, 1799, different type; — Farthing, 1799; — Penny, 1806 and 1807; — Halfpenny and Farthing, of same dates.

"Küchler", says a writer, in *Monthly Review*, XVI, 119 "gave the

figure of Britannia on the coinage new dignity and appropriateness; he brought back the Roman figure seated on a rock amidst the sea, among whose distant waves a line of battle-ship is sailing. In her left hand is the trident of her naval empery slanting above the shield that bears the Union Jack in right heraldic colours. This is the Penny of 1797, reproduced below".

Penny of 1797 (enlarged)

Ireland. — *Silver*. Bank of Ireland Six Shillings Token, signed on obv. **C H K** and on ℞. **K**. Proofs of this coin exist in gold, silver, silver-gilt, bronze, copper and pewter; — Another, with bust to l. by Philp. *Copper*. Penny, 1805 and 1806; — Halfpenny, 1805; — Farthing, 1805 and 1806. Of these three coins there are also Proofs in gold, silver, bronze, copper, gilt copper, and pewter. — Penny Token of Ireland, 1819, 1820; — Halfpenny Token, 1819, 1821; — Halfpenny, 1801 ℞. THE UNION.

Bermuda. — Pattern Penny, obv. Crowned head of George III. by Küchler (1799) (a mule); — Another, with SOHO below the bust.

Bahama. — Proof Halfpenny, 1806. ℞. EXPVLSIS PIRATIS (unsigned).

Denmark. — Set of Christian VII. Pattern Daler, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$ and $\frac{1}{16}$ Daler, undated, in gold, silver and copper (struck at Boulton's).

Germany. — Frankfort-on-Main. Conventions thaler of 1776 (Building of a bridge at Hausen), signed **K** under River-god; — 20 Kreutzer piece of 1764, signed **K**.

Russia. — Alexander I., Pattern Rouble, 1804, in gold, silver and copper, signed **C. H. KÜCHLER F.** (*illustrated*); — Pattern Imperial, undated, obv. Bust of the Czar ℞. Imperial eagle, not signed.

Gold Medal for Seringapatam, 1799.

France. — Pattern Monnerons and Half Monnerons, 1792 (several varieties).

Pattern Rouble of Alexander I., by C. H. Küchler.

MEDALS

Defeat of the Sultan Tippoo by the Marquis of Cornwallis, 1792; his two sons received as hostages; — Memorial Medal of Louis XVI. and Marie Antoinette, 1793; — Memorial Medal of Queen Marie-Antoinette, 1793; — Memorial Medal of Gustavus III. of Sweden, 1793; — Victory of the 1st June, 1794, with bust of Howe; —

Union of Ireland with England, 1801.

Restoration of King Ferdinand IV. on the throne of the Two-Sicilies, 1799; — Medal for the Siege of Seringapatam, 1799 (*illustrated*); — Attempted Assassination of King George III., 1800; — Drayton Agricultural Society instituted, 1800; — Union of Ireland with England, 1801 (*illustrated*); — Another, with ℞. Arms of the

Hudson Bay Company (3 var.); — Jubilee of George III., 1810. Bust by Küchler (sev. var.); — George III., Bust by Küchler R/.

Lord St. Vincent's Medal, 1800. (Obv.)

Inscription; On the King's death, 1820; — Peace of Amiens, 1802; — Commemorative medal of the National Edition of Shakespeare's

Battle of Trafalgar (R/).

Works, published 1803 ; — Earl St. Vincent's Medal, presented by him to petty-officers and seamen of the flagship " Ville de Paris " as a token of their loyalty (*illustrated*) ; — Boulton's Medal given

Davison's Medal for the Victory of the Nile, 1798.
(in frame).

to officers and seamen engaged at Trafalgar, 1805 (R. *illustrated*) ; — Memorial Medalet of Catherine the Great of Russia, 1796 ; — Accession Medal of Alexander I. of Russia, 1801 ; — Davison's

Medal given to officers and seamen engaged in the Battle of the Nile, 1798 (*illustrated*); — 50th Anniversary of John George Schmidt of Frankfort's pastoral service, 1775; — The three Pastors, Anton Mathieu, John George Schmidt and John Amos of Frankfort-on-M., 1775; — Prize Medal of the Frankfort Polytechnic School, undated, signed **K**; — Matthew Boulton, on his death, 1809 (this medal was probably struck from a die prepared by Küchler some years before, as there is in the British Museum an unfinished plaque, with slightly different bust, and with scroll inscribed DIED AT SOHO. M. 7. 180—AGED. OOY^{S} OM : OD :); — Memorial Medal of Matthew Boulton (sev. var.); — British Successes in 1798; — Marriage of George, Prince of Wales, with Caroline of Brunswick, 1797; — Marshall Suwarow, 1799, on his Victories in Italy; — George Washington (2 var.); — Medal of Boulton,

Portrait-medal of Matthew Boulton.

1798 (*illustrated*); — Board of Agriculture established, 1793, &c.

Küchler's signature occurs under the following forms : **H. C. KÜCHLER FEC.**; — **C. H. K. FECIT**; — **C. H. K.**; — **K.**; — **K.∴**; — **∴ C. H. K.**: — **CHK**; — ×××; — ∙∙∙.

"C. H. Küchler", (S. Timmins, *Birmingham and the Midland Hardware District*, 1866, p. 564) "who sunk nearly the whole of the dies for the celebrated Soho coinage, and notably, for the well-known Twopenny piece, worked mainly in the French style. He was at one time living at 22 Bride Court, Fleet Street, Birmingham, where he carried on business as Medal-engraver and Die-sinker. After having been many years at Soho, he quarrelled with Boulton, and seems to have ended his days in straitened circumstances. He lies in Handsworth Churchyard, without a stone to mark his resting-place. At the time of his leaving Soho he had commenced the die for the celebrated medallion of Boulton, for finishing which

Pidgeon afterwards received £ 300... Mills was employed after Küchler's departure".

BIBLIOGRAPHY. — Hawkins, Franks & Grueber, *Medallic Illustrations &c.* — Dr F. P. Weber, *Medals and Medallions of the nineteenth century, &c.* — Grueber, *B. M. Guide to the Exhibition of English Medals &c.* — Spink, *Catalogue of Mr. Montagu's Collection of coins from George I. to Victoria*, 1891. — Tancred, *War Medals and Honorary Distinctions*, 1891. — Bolzenthal, *op. cit.* — Grueber, *Handbook of the Coins of Great Britain and Ireland*, 1899. — Jörgensen, *op. cit.* — *Thomsenes Catalogue.* — Hildebrand, *op. cit.*, II, p. 204. — Paul Joseph & Eduard Fellner, *D', Münzen von Frankfurt-am-Main*, 1896. — H. A. Grueber, *English Personal Medalsi* Num. Chron., VIII, X & XII. — *Catalogue of the Boulton Collection, sold at Sothebf Wilkinson & Hodge*, 1899. — Leroux, *op. cit.* — W. J. Davis, *Token Coinage oy the Nineteenth Century*, 1904.

KUEFEL (or **KUESSEL**), **HEINE** (*Germ.*). Mint-master at Münden, 1574-1575.

KUENERMANN, HANS (*Germ.*). Mint-master at Wunstorf, 1566-1567; entered into the service of the Regent, Countess Agnes of Ritberg, in the following year.

KUENZI (*Swiss*). Mint-engraver at Fribourg (Switzerland), whose signature is found on the dies of a Pattern Rappen of 1827.

BIBLIOGRAPHY. — Anton Henseler, *Monnaies fribourgeoises*, Bull. de la société suisse de numismatique.

KÜGELGEN (*Germ.*). This Die-sinker's signature occurs on a Portrait-medal of Goethe.

KÜHLMANN, CHARLES FRÉDÉRIC (*French*). Mint-director at Lille, 1850-1857; distinctive mark on the coins, an antique lamp.

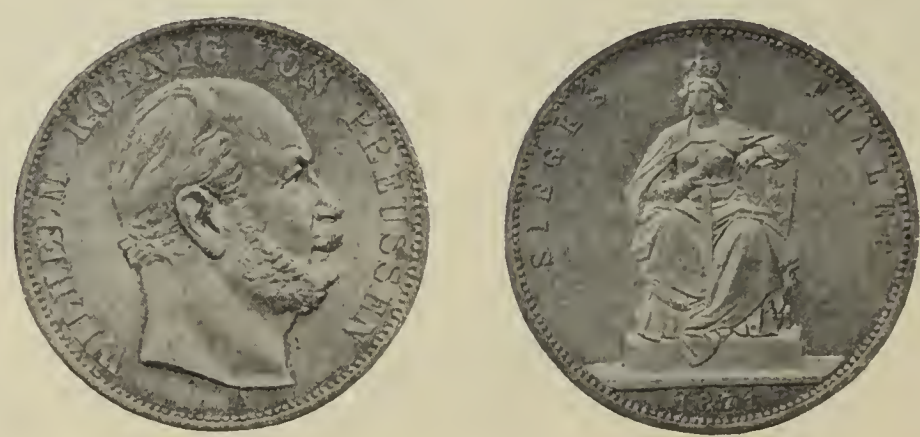
KÜHNLEIN, JOHANN (*Germ.*). Mint-master at Langenargen, 1694-1724. His issues are usually signed **J. K.** Wyllys Betts, in *Historical Medals of America*, p. 50, suggests that Kühnlein may have been the author of a medal described as the American Century Plant, 1700. The signature on this medal belongs probably to Johann Christian Koch, 1680-1742.

KULBI, P. (*Russ.*). Mint-engraver and Medallist at St. Petersburg, under Alexander II. His medals are signed : P. II. K.

KULLE, SERVATIUS IVEN (*Swed*). Contemporary Medallist, born at Lund; pupil of the Paris School of Decorative Arts, and Lindberg, P. Tasset, and Gauthier; now residing at Stockholm, and employed at the Mint there. I have noticed his signature on a commemorative medal of King Oscar II.'s Jubilee, 1898 (45 mill.); — Award Medal to old Workmen of the Mining Company of Ostricourt Oignies,

1897, &c. At the Salon of 1890, 1892 and 1896 he exhibited seven Portrait-medallions, in oxydized silver.

KULLRICH, WILHELM (*Germ.*). Royal Prussian Court-and first Mint-medallist; born at Dahme, on December 18, 1821; died at Berlin on the 1st of September, 1887; pupil of his father, the medallist Karl Fischer, and the Berlin Academy of Fine Arts, he was obliged early to earn his living, and entered first the Die-sinking works of G. Loos, then came to London, where he was for some time employed by Wyon (1850), and made short stays at Brussels and Paris (1853), Munich and Switzerland (1855). In 1859 he was appointed Assistant-engraver at the Berlin Mint; on April 1, 1862, Chief-engraver; and in 1864, Medallist to the Mint. He executed coin-dies for Prussia and other states of the German Confederation, also for the German Empire, Roumania, Brazil, Norway and Egypt, He also reorganised the Mints at St. Petersburg and Bukarest, but refused a permanent appointment offered to him by the Russian government.

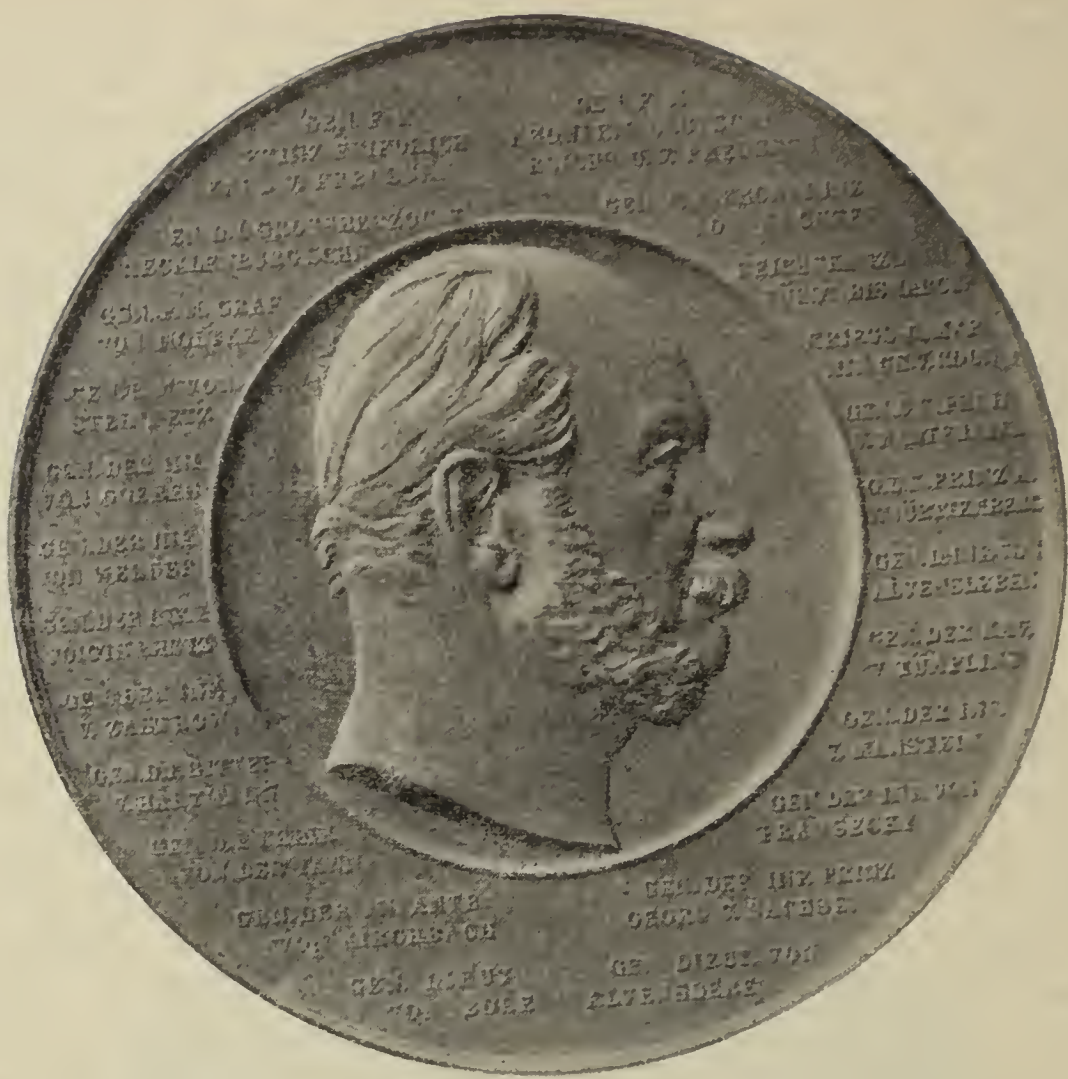


" Victory " Thaler of William I. of Prussia, by W. Kullrich.

Kullrich is the author of numerous commemorative medals, some of which are of excellent work. Among these, I may mention : Presentation medal to the first Champions of German commerce in the East under the German Orient Society, 1845; — Inauguration of a monument to Frederick the Great, 1851; — Portrait-medal of Goethe, 1849; — The Revolution in Baden quelled, 1849; — Portrait-medal of Schiller (sev. var.); — Portrait-medal of Gottfried Schadow, sculptor, 1850; — Inauguration of a monument to Blücher at Krieblowitz, 1853; — Marriage of Frederick, Landgrave of Hesse, with Princess Anna of Prussia, 1853; — Marriage of Frederick Charles, Prince of Prussia, with Mary, Princess of Anhalt, 1854; — Silver Wedding of Prince Frederick William, and consort Princess Augusta of Saxony, 1854; — Prize Medal of the Berlin Horse Lottery; — Commemorative medal of Gustavus Adolphus II.

of Sweden; — Prize Medal of the Norwegian Royal Academy of Fine Arts; — Johann Friedrich August Borsig, 1854; — The Blücher Memorial at Berlin, 1855; — Marriage of the Crown Prince Frederick William of Prussia with Princess Victoria of Great Britain, 1858 (2 var.); — Medallion on the same event (53 mill.; designed by A. Fischer); — Birth of Prince Frederick William Victor (now William II., German Emperor), 1859; — Coronation of William I., King of Prussia, at Koenigsberg, 1861; — Peace of Paris, after the Crimean War, 1856; — Coronation of King Charles XV. of Sweden, 1860; — Dr Moritz Heinrich August Rosenberg, of Berlin; — Sixth Centenary of Koenigsberg, 1855; — Medal of Merit of Charles Anthony, Prince of Hohenzollern; — Johann F. A. Borsig & Alb. Borsig Locomotive Works, 1858 (2 var.).; — New South Wales Industrial Exhibition, 1862; — The Railway Bridge at Dirschau, 1860; — The Austrian Campaign, 1866 (sev. var.; one 85 mill.); — 25rh Anniversary of the Association for the preservation of Cologne Cathedral, 1867; — Marriage of Otto, Count of Stolberg-Wernigerode, 1863; — Ludwig Friedrich Klipfel, Director of the Berlin Mint, 1865; — J. Von Pannewitz, Prize Medal of the Silesian Sylvicultural Society, 1866; — The St. Panteleimon Hospital at Bucarest, 1868; — Marriage of Charles I. of Roumania with Princess Elizabeth of Neuwied, 1869; — Large official medals on the Prussian Campaigns of 1864, 1866, and 1870/71; — Victories over the French in 1870-1871 (85 mill.; designed by Th. Grosse); — Other medals, on the same event; — Frederick William, Prince Radziwill, 1870; — Foundation of the German Empire, 1871 (sev. var.; one edited by G. Loos; another *illustrated*); — Coronation of King Oscar II. of Sweden and Queen Sophia, 1873; — Golden Wedding of the Grand Duke and Grand Duchess Frederick of Baden; — 50th Anniversary of the St. John Lodge of "Inviolate Unity" at Hamburg, 1867; — Jubilee of the Duke of Brunswick, 1881 (designed by R. Diez); — Golden Wedding of King William I. of Prussia and Queen Augusta, 1879; — Sixth German Federal Rifle Meeting at Düsseldorf, 1878; — Robert Scharff († 1880); — Medal of the Breslau Sporting Club, 1882; — Proclamation of King Carol I., of Roumania, 1881; — Dr F. W. A. G. H. P. Uhlmann, of Potsdam, 1881; — Inauguration of a Sanatorium for Children by the Crown Princess Victoria, 1884; — Marriage of Crown Prince William of Prussia with Princess Victoria of Schleswig-Holstein, 1881; — Birth of Prince William, 1882; — Completion of the Castle of Pelesch, with busts of the King and Queen of Roumania, 1883; — Numerous Prize Medals; — Inauguration of the Railway from Bucarest to Constantza, 1895, &c.

Kullrich was honorary member of the Fine Art Academies of



Foundation of the German Empire, by W. Kullrich.

Vienna and St. Petersburg, and formed many pupils in Germany and elswhere. He occupies a place of honour among German nineteenth century Medallists.

BIBLIOGRAPHY. — *Blätter für Münzfreunde*, 1887, p. 1354. — Müller & Singer, *Allgemeines Künstler-Lexicon.* — Nagler, *Monogrammisten*, 1881. — Menadier, *op. cit.* — *Reimmann Sale Catalogue.* — Dr F. P. Weber, *Medals and Medallions of the 19th century*, 1894. — Marvin, *Masonic Medals*, 1880. — Bahrfeldt, *Münzen von Hohenzollern.*

KUMATOWSKY. *Vide* **KURNATOWSKY.**

KUNDMANN, C. and **J. VON** (*Austr.*). These signatures occur on a cast Plaque of Franz Schubert, undated. J. von K. is the author of the Schtbuer Monument at Vienna, 1872.

KÜNE, ANDREAS (*Germ.*). Mint-master at Lüneburg, 1577, in the service of Duke Julius of Brunswick-Wolfenbüttel.

KÜNE, MARTIN (*Germ.*). Mint-master at Eisleben, 1560-1573. His initials **M. K.** occur on some of his currency.

KÜNER (*Amer.*). Engraver of the two rare Pattern 20 and 10 Dollar pieces of British Columbia, 1862, a specimen of each of which is in the National Collection; the only other two known were in the Murdoch Collection and sold for £ 116 and £ 53 respectively. Those in the British Museum were presented by F. Seymour, Governor of British Columbia, in 1864.

Æ. 20 Dollars. Obv. GOVERNMENT OF BRITISH COLUMBIA. A royal crown. Rℓ. 20 DOLLARS 1862 in three lines within oak-wreath; edge grained.

20 Dollars, 1862, by Küner.

Æ. 10 Dollars. Same type as last, but with 10 in place of 20; edge grained.

During the height of the gold fever in British Columbia, Colonel Gosilt, who was then Treasurer of the Province, established a mint at New Westminster, but before any coins had been struck, it was

10 Dollars, 1862, by Küner.

learned that no gold or silver coins could be issued except under the authority of the Queen in Council.

By this Engraver is a medal on the Californian Railways, with bust of Washington, 1876.

Bibliography. — *Murdoch Sale Catalogue*, July 1903. — Atkins, *Colonial Coins and Tokens, &c.* — Breton, *Coins & Tokens relating to Canada*, p. 187.

KÜNIG, JOHANN ANTON (*Austr.*). Mint-engraver at Hall in Tyrol, 1688-?

KUNIG, MATHIAS (*Austr.*). Assistant-engraver, 1632-35, then Chief-engraver, 1635-1663 at the Mint of Hall in Tyrol. Also **MATHIAS KOENIG VON BAUMBHAUSEN**. He was Maximilian Kunig's father.

KÜNIG, MAXIMILIAN (*Austr.*). Mint-engraver at Hall in Tyrol, 1647-1688. There is a medal by him of 1654 on the coming of age of the Archduke Sigismundus Francis of Tyrol. Also **MAXIMILIAN KOENIG VON BAUMBHAUSEN.**

KUNZE, C. G. (*Amer.*). Die-sinker of New York; author of several medals : Dr Elisha H. Gregory, of St. Louis (A. J. N. 934); — Baron Dr Liebig, Giessen (Boston Coll^n).

KUO YUNG 郭榮 (*Chinese*). A. D. 921-959. Second Emperor of the later Chou dynasty." He seized on all the bronze images of Buddha and converted them into *cash*, declaring that Buddha himself, who gave up so much for mankind, would raise no objections.

Bibliography. — Mc. Giles, *op. cit.*

KÜPFER (*Germ.*). Die-sinker of the early portion of the nineteenth century, who resided at Munich. The only medal by him which I have noted is a Portrait-piece of Dr Ferdinand Adolph Gehlen, of Munich, 1815.

KÜPFER, ANTON (*Germ.*). Mint-master at Breslau, 30. September 1624 — 9. August 1625.

KURNATOWSKY, MICHAEL (*Austr.*). Editor of medals, which were struck at the Viennese die-sinking establishment of A. Pittner Nachf. : Visit of the Crown Prince and Princess of Austria to Lemberg and Krakau, 1887; — Transfer of the body of Adam Mickiewicz to Krakau, 1890; — Second Centenary of the Relief of Vienna, 1883; — Franz Karpinski, poet, 1870; — Visit of the Emperor Francis Joseph to Galicia, 1880, &c.

KURTZ (*Germ.*). Die-sinker of Berne ; his signature occurs on a Prize medal of 1884.

KURZBACHER VON KURZBACH, HEINRICH (*Bohem.*). Mint-master general of Bohemia, 1576-1577.

KÜSEL, HEIN or **HENNING** (*Germ.*). Mint-master at Münden, 1574-1584; appointed Mint-master at Nieder-Wildungen (Waldeck), 1587.

KÜSTER, GEORG (CHRISTOPH) (*Germ.*). Mint-master at Darmstadt, 1733-1740, and Cleves, 1741-1742, 1743-1755. He usually placed his initials **G. K.** on his issues.

BIBLIOGRAPHY. — Von Schrötter, *Das Preussische Münzwesen im 18. Jahrhundert*, Berlin, 1904.

KUTSCHKIN, MICHAEL (*Russ.*). Medallist of St. Petersburg, 1845-1872. He signed his productions м.к. or р.п.к. He was apprenticed at the Technical School of the Mining and Technological Institute of St. Petersburg ; appointed Medallist to the St. Petersburg Mint in 1845. By him are the following copies of earlier medals : Peace of Carlowitz, 1690; — Capture of Riga, 1710; — Naval Victory of Tweremünde, 1714; — Capture of four Swedish Frigates at Grönhamn, 1720; — Building of a Foundling Hospital at Moscow (after Jäger), &c.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Iversen, *Medaillen auf die Thaten Peter des Grossen*, 1872.

KUYGNEL, or **KUYNET, JACOB** (*Dutch*). Mint-master at Antwerp, 28. June 1513 to 17. August 1517, in conjunction with Mathieu du Chastel.

КУЧКИНЭ М. (*Russ.*). Medallist of St. Petersburg, third quarter of the nineteenth century. He engraved the ℞ of Alexander II.'s

Coronation Medal of Alexander II., 1856.

Coronation Medal, 1856 (*illustrated*); also ℞ of the Catherine II. Academical Prize Medal.

KVASNICKA (*Bohem.*). Contemporary Die-sinker, residing at Prague. I have noted his signature on the following medals : Visit of the Emperor Francis Joseph I. to Prague, 1880; — Joseph Jungmann 1847; — Inauguration of the Jungmann Monument at Prague; — 10th Anniversary of the Choral Society " Hlalol " of Prague, 1871; — Josef Neumann, &c.

KYNG, THOMAS (*Brit.*). Mint-master at Calais, in the 39th year of Edward III.'s reign, appointed on the 1st July, 1365. " At the latter end of that year, an assay was ordered to be made of the money which Kyng had coined in this mint ". He was probably removed from office on October 25., 1366, on the appointment of Guater de Barde.

Bibliography. — Ruding, *Annals of the Coinage of Great Britain and its Dependencies*, 1840, I., p. 33; II., p. 255. — R. Serrure, *Dictionnaire géographique de l'histoire monétaire de la France*, 1887, p. 114.

K. W. *Vide* **WILHELM KULLRICH.**

K. Φ. and K. ΦΟΙΓΤ *Vide* **KARL FRIEDRICH VOIGT.** Nineteenth century Medallist of Munich.

L

L. *Vide* **HANS LOBSINGER.** Medallist of Nuremberg, b. 1510 † 1570.

L. *Vide* **C. V. LEHR.** Mint-master at Weimar and Hornstein, 1616-1622.

L. *Vide* **JACOB LICHTE.** Mint-master at Mansfeld, 1621.

L. *Vide* **JOHANN LINCK.** Medallist at Heidelberg, 1659-1711.

L. *Vide* **JAN LUTMA.** Dutch Medallist, † 1660.

L. or *L.* *Vide* **C. F. LÜDERS.** Medallist at Berlin, 1702-1742.

L. *Vide* **JOHANN J. LAUER.** Counter-manufacturer at Nuremberg, 1804-1819.

L. *Vide* **GOTTLIEB LAURER.** Medallist at Kulmbach, 1758.

L. *Vide* **GEORG FRIEDRICH LOOS.** Medallist at Nuremberg, 1742-1762, and Würzburg, 1762-1766.

L. *Vide* **KARL FRIEDRICH LOOS.** Medallist at Nuremberg, 1745-1776.

L. *Vide* **JOSEPH LOSCH.** Court-medallist at Munich, 1802-1826.

L. *Vide* **I. LANGE.** Die-sinker at Moscow, 1718-19.

L. *Vide* **G. LUNDER.** Medallist at Copenhagen, 1742-1782. Also **G. L.**

L. *Vide* **DANIEL FRIEDRICH LOOS.** Medallist, born at Altenburg, 1735, worked at Magdeburg, 1756-1767, and Berlin, 1768-† 1819.

L. *Vide* **FRIEDRICH LOOS.** Medallist at Berlin, end of the eighteenth century.

L. *Vide* **GOTTFRIED BERNHARD LOOS.** Founder of the Loos Die-sinking Establishment. B. 1773 † 1843. He was General Mint-warden of Prussia.

L. *Vide* **LUTTMER.** Medallist at Dantzig, *circ.* 1760.

L. *Vide* **C. G. LAUFFER.** Mint-master at Nuremberg, 1746-1755. Also **C. G. L.**

L. *Vide* **JOSEPH LUCKNER.** Medallist at Hildesheim, 1764-1768.

L. *Vide* **LEUPOLD.** Die-sinker at Dresden, *circ.* 1765-1770.

L. *Vide* **G. LJUNGBERGER.** Medallist at Stockholm, 1765-1801. Also **G. L.**

L. *Vide* **I. LINDENSCHMIDT.** Die-sinker at Mayence and Wiesbaden, *circ.* 1790.

L. *Vide* **LAUER.** Counter-manufacturer at Nuremberg, 1791-1797.

L. *Vide* **HENDRIK LAGEMAN.** Dutch Medallist, b. 1765 † 1816.

L. *Vide* **A. LAVY.** Medallist at Turin, 1796-1827. Also **A. L**

L. *Vide* **I. LANG.** Medallist at Vienna, 1800-1835. Also **I. L.**

L. *Vide* **LÖWEL.** Mint-master at Saalfeld, 1803-1833. His initials occur also in 1807 and 1812 on coins of Reuss.

L. *Vide* **JOSEPH LERCH.** Medallist at Prague, second quarter of the nineteenth century.

L. *Vide* **LESSER.** Medallist at Breslau, † 1843.

L *Vide* **ANTON CHRISTIAN LAUTENSCHLÄGER.** 1820-1877. Medallist at Hanau.

L *Vide* **L'ALLEMENT.** Die-sinker at Frankfort-on-M., 1807-1814; died in 1830. Also **L'AL.**

L Signature of a Medallist on a Portuguese medal, 1873.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Münz-Abkürzungen*, Berlin, 1896.

• **L** • Signature of a German Medallist of the second quarter of the sixteenth century. It occurs on a Portrait-medal of Lorenz Stayber R℞. Bust of his consort; dated 1535 (*illustrated*). The ·**L**· stands out in relief on truncation of obv. bust.

By the same artist are probably also : 1535. Katharina Loxau (Berlin); — (1536). Barbara Welser (Berlin); — 1537. Countess Palatine Dorothea (Berlin); — 1538. Sophie Galber (Berlin), and others.

The style is realistic, the costumes richly adorned, and the letters vertical.

The medals just mentioned belong to the group described under MϹ in Erman, *Deutsche Medailleure*, p. 31.

Lorenz Stayber.

Bolzenthal suggested Hans Lobsinger as the author of the Stayber Medal.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, 1884.

Λ, ƎΛ or ΛΕ (*Greek*). Perhaps an abbreviation for *Leôn* or *Leônidas*; signature of a Tarentine Coin-engraver, whose period of activity is comprised between 380-345 B.C. The influence of this artist is very marked on the Tarentine issues, from the beginning of Period III of Evans, and even before, and all the Didrachms signed Λ offer the same characteristics of style and design.

Dr Arthur Evans describes these coins in the following manner: " The coins, characterized by the compact character of the engraving, show considerable skill in composition, and we seem to acquire distinct evidence of the reaction of individual master-pieces of sculpture and painting on the die-sinker's art. Of singularly sculpturesque aspect is the horseman with the bridle-arm in front of his horse's neck, and his head gracefully inclined towards that of his charger — a masterpiece of skilful pose and harmonious balance, which suggests the influence of some familiar relief in marble. It is as it were a detached figure taken from a frieze, and makes us the more regret that so little of the sculpture of the Tarentine temples has been preserved. Not inferior to this in artistic conception, and, indeed, displaying a marked fellow feeling with it, is the reverse of the same piece representing Taras, his head bowed forward as before, seated sideways on his marine charger, an arm resting on the dolphin's tail, the other lightly laid upon its forehead, his whole attitude instinct with reverie and repose (*Vide* n° 9). This remarkable coin is signed Λ, assuredly indicating the same artist who signs VE and Λ during Period II, and the same signature is found

on several coins of Period III. The coins with these signatures rank among the best examples of the compact style of engraving described above, and from the correspondence alike of signature and of artistic tradition we are justified in concluding that the peculiarities of this class are largely due to the influence of a single engraver. The reverse of the coin signed ∃Λ in minute letters is, from an artistic point of view, extremely remarkable. Though the horse on the obverse is still somewhat immature, the exquisite figure of Taras pointing downwards at the sea-creature, whatever it may be, at which with his other arm he aims a dart, will not easily find a parallel for playful grace and lightsomeness of touch. In feeling, however, it is curiously in harmony with the beautiful coin signed Λ, while the obverse designs of other coins with the same signature present an equally close agreement in their type of the galloping horseman. Style, signature, and design alike lead us to refer these works to the same artist whose initial *Le*... may find its completion in such well-established Tarentine names as *Leôn* or *Leônidas* (Evans, *Horsemen of Tarentum*, p. 48).

The following are some of the varieties of Didrachms, probably engraved by Λ.

Period II. Before *circ.* B.C. 380.

1. ℞. Didrachm. Obv. Naked Ephêbos crowning stationary horse to r.; beneath horse, Λ.

℞. Taras astride on dolphin to r., resting his l. hand on the dolphin's head, and with his right aiming a dart downwards. In field to l. ΤΑΡΑΣ.

Evans, *op. cit.*, p. 44, E n° 5.

2. ℞. Didrachm. Obv. Naked Ephêbos galloping to r., with his r. arm thrown back; beneath horse, Λ.

℞. Taras astride on dolphin to l.; his r. arm resting on dolphin's back; his l. extending akrostolion; beneath, Λ and ΤΑΡΑΣ.

Evans, *op. cit.*, p. 45, H n° 1. — Car. CXII, 173.

3. ℞. Didrachm. Obv. Naked Ephêbos on horse galloping to r., holding whip in r. hand behind him; under the horse, Λ.

℞. Same type as n° 2, with Λ sometimes under horse.

M. P. Vlasto Collection, ex. Maddalena Sale. — Brit. Mus. n° 119. — Cf. Carelli CIX, 104.

The style of these staters is very fine, and they are undoubtedly by the same hand as those signed ∃Λ and ΛΕ.

4. Æ. Didrachm. Obv. Naked Ephêbos galloping to l., holding reins with both hands; beneath horse Λ.

℞. Taras astride on dolphin to l., resting his l. hand on dolphin's back, and with r. extending akrostolion; beneath dolphin, Λ and ΤΑΡΑΣ.

Evans, *op. cit.*, p. 45, L n° 1. — M. P. Vlasto Collection.

5. Æ. Didrachm. Obv. Same type; beneath horse, ƎΛ, in minute characters.

℞. Taras astride on dolphin to r., pointing downwards with l. hand, and with his right aiming downwards with dart; beneath dolphin, ΤΑΡΑΣ.

Evans, *op. cit.*, p. 45, L n° 2, Pl. II, 11.

6. Æ. Didrachm. Obv. Youthful horseman galloping to l.; he holds reins in l. hand and in r. a small round shield; under the horse in microscopical letters ΛΕ.

℞. Taras nude on dolphin to r., holding in r. hand a small trident; ΤΑΡΑΣ sometimes to l. and sometimes under the dolphin.

M. P. Vlasto Collection (2 var.) — *Revue numismatique*, 1904, Pl. V, n°s 7 & 7^a.

Period III. B.C. 380-345.

7. Æ. Didrachm. Obv. Naked youth crowning his stationary horse to r.

℞. Taras seated sideways on dolphin, resting r. hand on fish's head, and l. on tail; beneath, Λ.

Evans, *op. cit.*, p. 58, A n° 1. — Car. CIX, 106.

8. Æ. Didrachm. Obv. Same as last.

℞. Similar type, with Taras astride holding akrostolion; beneath, Λ.

Evans, *op. cit.*, p. 58, A n° 3, Pl. III, 2. — Car. CXII, 172. — B. M. Cat., *Italy*, n° 128. — M. P. Vlasto Collection.

9. Æ. Didrachm. Obv. Naked youth galloping to r.; beneath horse, Λ.

℞. Taras astride on dolphin, holding out akrostolion.

Evans, *op. cit.*, p. 58, B n° 1. — M. P. Vlasto Collection.

10. Æ. Didrachm. Obv. Naked youth on horse to r.; his shield seen sideways behind him; his head inclined towards the horse's, and his bridle-arm in front of the horse's neck; horse stationary, but raises its off fore-leg; beneath horse, Λ.

℞. Taras seated sideways on the dolphin to l., his head slightly inclined forward.

Evans, *op. cit.*, p. 58, C n° 1, Pl. III, 5. — M. P. Vlasto Collection.

10. Æ. Didrachm. Obv. Naked Ephêbos (*apobate*) on horseback galloping to l.; under the horse, Λ.

℞. Taras on dolphin to l., his right arm resting on dolphin's back and holding in extended right hand an akrostolion; under the dolphin, ΤΑΡΑΣ.

Weight : 121 grs. — M. P. Vlasto Collection. — Cf. Hunter, Macdonald, n° 40.

For the obv. *Vide* Evans, p. 61, Type LI (Period III), but the above-described type must belong to the end of Period II.

Λ (*Greek*). Possibly an Engraver's signature on Didrachms of Velia, of the first half of the fourth century B.C., *circ.* 375-350.

Æ. Didrachm. Obv. Head of Pallas to l., wearing crested Athenian helmet, adorned with olive-wreath, earring and necklace.

℞. ΥΕΛ... Lion seizing stag to l.; beneath stag, Λ.

B. M. Cat., *Italy*, p. 307, n° 37.

A. L. (*Bohem.*). Signature of a Medallist of the latter end of the sixteenth century and early portion of the seventeenth. His initials occur on Religious medals. One of them represents on obv. Joshua and Caleb carrying the bunch of grapes, and on ℞. Joshua standing in full armour beside a tree in front of camp. *Vide* Merzbacher, *Kunst-Medaillen-Katalog*, Mai 1900, lots 316-318.

A. L. *Vide* **ANDREAS LAFFERT** Mint-master at Fraustadt, 1594, Stolberg and Wernigerode, 1612-1617.

A. L. *Vide* **ADAM LONGERICH**. Mint-master at Coblentz, 1678-1683.

A. L. *Vide* **ALBRECHT LINDBERG**. Mintmaster at Stockholm, 1762-1773.

A. L. *Vide* **AMADEO LAVY**. Medallist at Turin, 1796-1827.

A. L. *Vide* **LIGBER**. Die-sinker at Warsaw, *circ.* 1808.

A. L. *Vide* **ANTONIO LEYVA**. Commander of the Imperial Fortress at Pavia, 1525. His initials occur on obsidional coins of that city and date.

B. L. or **B L.** *Vide* Vol. I. (*Germ.*). Signature of a Saxon Medallist, who worked *circ.* 1669-1694, and produced some excellent work. Erman calls him "ein sehr guter Medailleur", and notices that after 1682 the style of his medals is quite altered and resembles somewhat that of Leygebe, whom he however did not equal.

Thus signed are the following medals : 1664. Johann Caspar von Ampringen, Grand Master of the Teutonic Order (Dudik, Pl. 9, 107); — 1669. John George II. of Saxony (with various reverses, Itzinger. Tentzel Lin. Alb., Pl. 57, 11, 111); — 1669. John George III. as Prince-elector (Berlin. Tentzel E. l. Pl. 63 I); —

Johann Adam Scherzer.

1669. Andreas Kauxdorff Senior, an ecclesiastic (Berlin); — 1669. Johann Adam Scherzer, professor of theology at Leipzig (*illustrated*); — 1672. Hans Andreas Hommel (Berlin); — Undated. Martin Geier, Court-preacher at Dresden, after 1665; — 1682. Johann Olearius, Court-preacher at Weissenfels (Berlin); — 1683. Valentin Alberti,

professor of theology at Leipzig (Berlin); — Undated. Carl Caspar von der Leyen, Archbishop of Treves (1652-1676); — 1694. Georg Balthasar von Sandrart, painter (Berlin).

These medals are full of character and executed in a free manner.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884.

C. L. *Vide* **CONRAD LAUFER**. Counter-manufacturer at Nuremberg, *circ.* 1676.

C. L. *Vide* **CASPAR LONGERICH**. Mint-master at Treves, 1683-1693.

C. L. *Vide* **CARL LESSER**. Medallist at Breslau, † 1843.

C. L. (*Dutch*). Signature of a Medallist or Goldsmith of Friesland, second half of the sixteenth century. It occurs on a Portrait-medal of Hidde Sybrens, 1584.

BIBLIOGRAPHY. — *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen*, I, 's Gravenhage, 1903.

C. L. F. This signature occurs on a Portuguese Portrait-medal of John IV., 1641.

D. L. *Vide* **DANIEL LESSE**. Mint-master at Dantzig, 1656-1685.

D. L. *Vide* **DANIEL FRIEDRICH LOOS**, 1735-1819. Medallist at Magdeburg, 1756-1767, and Berlin, 1768-1819.

D. L. H. *Vide* **NICOLAS DELAHAYE**. Goldsmith and Medallist at Paris, *circ.* 1645-1695.

E. L. *Vide* **HIERONYMUS LUCENTI EQVES**. Medallist at Rome, *circ.* 1670-1677.

E. L. *Vide* **ERCOLE LELLI**. 1702-1765. Mint-engraver at Bologna under Popes Clement XII. and XIII., 1734-1766.

F. L. *Vide* **LUTMA FILIUS**. Son of Jan Lutma († 1660) and also a Medallist.

F. L. *Vide* **FRIEDRICH LOOS**. Medallist at Berlin, died in 1806.

F. L. *Vide* **FRIEDRICH LAUTENSACK**. Mint-master at Rostock, 1796-1802.

F. L. S. *Vide* **FRIEDRICH LUDWIG STUBER**. Mint-master at Dantzig and Elbing, 1760-1767.

G. L. *Vide* **GABRIELE LOMBARDO**. Mint-inspector at Venice, *circ.* 1565.

G. L. *Vide* **GIROLAMO** or **HIERONYMUS LUCENTI**. Medallist at Rome, *circ.* 1670-1677.

G. L. *Vide* **GOTTFRIED LEYGEBE**. 1630-1683. Silesian Medallist who worked as Mint-engraver and Medallist at Nuremberg, 1645-1668, then at Berlin, 1668-1683.

G. L. *Vide* **GABRIEL LUNDER**. Norwegian Medallist, who worked for some time at Nuremberg, then at Koenigsberg, and from 1742-1782 at Copenhagen.

G. L. *Vide* **GUSTAV LJUNGBERGER**. Medallist at Stockholm, 1765-1801.

G. L. *Vide* **GOTTFRIED BERNHARD LOOS**. 1773-1843. Founder of the Loos Die-sinking establishment at Berlin.

G. L. C. or **L. C.** *Vide* **GABRIEL LECLERC**. Medallist at Basle, *circ.* 1685, then at Cassel, and *circ.* 1708 at Berlin; Mint-master at Bremen, 1737; † 1743.

H. L. or **HL.** *Vide* **HANS LACHENTRESS**. Mint-master at Göttingen, 1601-1607, Corvey, 1607, and Moritzburg near Hildesheim, 1608-1611.

H. L. *Vide* **HEINRICH LAFFERT**. Mint-master at Posen and from 1612-1615 at Driessen. Also **HL.**

H. L. or **HL.** *Vide* **HEINRICH LÖHR**. Mint-master at Quedlinburg, 1617-1619.

H. L. *Vide* **HANS LAUCH**. Mint-master at Quedlinburg, 1620-1624 and 1633-1637.

H. L. or **HL.** *Vide* **HANS LENKER**. Medallist at Augsburg, 1620-1630.

H. L. *Vide* **LEOPOLD** (von der) **HOCHSTRASSE**. Mint-master at Vienna, fourteenth century.

H. L. *Vide* **HANS LIPHART**. Mint-master at Erfurt, 1592-1599.

H. L. *Vide* **HEINRICH LAMBERT**. Mint-master at Deutz, 1608, 1615 and 1616. Also **HL.**

H. L. *Vide* **HANS LIPPE**. Mint-master at Thorn, 1629-1630.

H. L. *Vide* **HANS LAUFER**. Counter-manufacturer at Nuremberg, † 1632.

H. L. *Vide* **HANS LUDWIG KIENLEN**. Mint-master at Ulm, 1365-1639. Also **H. L.** and **H. L. K.**

H. L. *Vide* **HERMANN LÜDERS**. Mint-master at Bremen, 1670-1673, and Hamburg, 1674-1692. He coined for Schleswig-Holstein, 1676-1689, and the city of Luneburg, 1677-1678. In 1681 he became Mint-warden to Lower Saxony. Also HL or HL.

H. L. *Vide* **HANS LÜDERS**. Mint-master at Hildesheim, 1695-1710, and Detmold, 1710-1716. Also HL or H. L.

H. L. *Vide* **HEINRICH LORENZ**. Medallist at Berlin, *circ.* 1843, Altona, *circ.* 1848.

H. L. F. *Vide* **HANS LOBSINGER**. Medallist at Nuremberg, after 1520.

H. L. F. *Vide* **HANS LÜTZELBURGER**. Modeller in Bavaria, *circ.* 1524.

H. L. K. *Vide* **HANS LUDWIG KIENLEN**. Mint-master at Ulm, 1635-1639.

H. L. O. *Vide* **HEINRICH LAURENZ ODENDAHL**. Mint-master at Münster, 1696-1700 and 1704-1706, Höxter, 1698 and 1703, Mühlheim-on-Rhine, 1700-1701, Osnabrück, 1701 and 1703, and Paderborn, 1701-1702.

I. L. *Vide* **JAN LOOFF**. Medallist at Middelburg, 1627-1648. Also I. L. f.

I. L. *Vide* **JENS LARSSEN**. Danish Medallist, *circ.* 1650-1660.

I. L. *Vide* **JOHANN LINCK**. Mint-engraver at Heidelberg, 1659-1711.

I. L. *Vide* **JOHANN LIEBMANN**. Mint-warden at Clausthal, 1646, and Berlin, 1664-1682.

I. L. *Vide* **JOHANN LONGERICH**. Mint-master at Sayn, Mühlheim-on-Rhine, Dortmund, and Münster, 1664-1680.

I. L. *Vide* **JOSEPH LONGERICH**. Mint-master at Treves, 1690.

I. L. *Vide* **JAN LÜDER**. Dutch Medallist of the end of the seventeenth century and early part of the eighteenth; resided in London, *circ.* 1710.

I. L. *Vide* **JACOB LYR**. Mint-engraver at Cologne, 1678-1694.

I. L. *Vide* **JEAN LEEFKEN**. Russian Medallist, 1694-1709.

I. L. *Vide* **J. L. J. LEEFKEN**. Mint-engraver at St. Petersburg, *circ.* 1739.

I. L. *Vide* **JOHANN LANGE.** Medallist and Mint-engraver at Moscow, 1718-1719.

I. L. *Vide* **JOHANN LINDENSCHMIDT.** Medallist and Mint-engraver at Mayence, 1790, and Wiesbaden after 1808.

I. L. *Vide* **JOSEPH LANG.** 1776-1835. Medallist at Vienna.

I. L. *Vide* **J. LIGBER.** Mint-engraver at Warsaw, *circ.* 1808.

I. L. *Vide* **J. LECLERCQ.** Die-sinker at Geneva, *circ.* 1831.

I. L. *Vide* **J. LORENZ** Junior. Die-sinker at Hamburg, *circ.* 1869.

I. L. A. *Vide* **JOHANN LEONHARD ARENSBURG.** Mint-warden at Zerbst, 1683; Mint-master to Count Gustavus von Sayn-Wittgenstein, 1684, then at Barby, 1687, and Stettin, 1689-1697.

I. L. F. *Vide* **JAN LUDER.** Die-sinker in the Netherlands and in London, 1672-1710.

I. L. F. *Vide* **JOHANN LUNGERBERGER.** Medallist at St. Petersburg, 1730-1745.

I. L. H. *Vide* **JOHANN LORENZ HOLLAND.** Mint-master at Dresden, 1698-1716.

I L. I. *Vide* **JÜRGEN LIPPOLD JASTER.** Mint-engraver at Hildesheim, 1678-1690.

I. L. K. *Vide* **JOHANN LUDWIG KÖHLER.** 1770-1828. Die-sinker at Neustadt a. d. H.

IL. L. (?) *Vide* **JOHANN LEEFKEN.** Russian Die-sinker, 1694-1709.

I. L. O. *Vide* **JOHANN LEONHARD OEXLEIN.** 1715-1789. Medallist and Mint-engraver at Nuremberg, 1740-1787.

I. L. R. *Vide* **JOHANN LORENZ RUCKDESCHEL.** Mint-master at Bayreuth, 1726-1740.

I. L. ST. *Vide* **JOHANN LEONHARD STOCKMAR.** Mint-engraver at Eisenach, 1785; Mint-master there, 1790-1835.

I. L. W. *Vide* **JOHANN LUDWIG WAGNER.** Medallist at Stuttgart, 1798; † 1845.

M. L. *Vide* **MAGNO LIPPI.** Mint-master at Parma, 1618.

M. L. *Vide* **MATTHIAS LAUFFER.** Counter-manufacturer at Nuremberg, *circ.* 1623.

M. L. *Vide* **MATTIAS LONGERICH.** Mint-master at Idstein, 1692.

N. L. *Vide* **NICOLAUS LONGERICH.** Mint-master at Düsseldorf, 1680, Bonn, 1686, 1693 and 1694, Cologne, 1699 and 1700; also at Dortmund and Essen, 1688.

P. L. *Vide* **PETER LÖHR** of Goslar. Mint-master at Paderborn, 1655-1658, Göttingen, 1659-1663, Bückeburg, 1660, Hildesheim, 1663-1665, Nordheim, 1665-1671, Catlenburg, 1675-1676, and Ellrich, 1676-1679.

P. L. *Vide* **PEER LUNDGREN.** Medallist at Stockholm, second half of the nineteenth century.

T. L. *Vide* **TRUELS LYNG.** Mint-master at Kongsberg, 1737-1770.

V. L. *Vide* **FRANZ ANTON VAN LON.** Medallist and Copper-plate engraver, who worked between 1727 and 1764 at Cologne, Bonn and Ehrenbreitstein, and later was employed by the Bishop of Würzburg, 1765.

V. L. F. *Vide* **VERCELLI** (Mint) **LUIGI FERRARI.** Mint-master at Vercelli, 1548-1564.

V. L. G. (on Dutch medals) *Vivent les Gueux.*

W. L. *Vide* **WOLF LAUFER.** Counter-manufacturer at Nuremberg, 1618-1620.

Z. L. *Vide* **ZUANO LEONI.** Rector of the Mint at Cattaro, 1449-1451.

Z. L. *Vide* **ZUANO LOREDANO.** Rector of the Mint at Cattaro, 1590-1592.

Z. L. *Vide* **ZUANO LIPPOMANO.** Rector of the Mint at Cattaro, 1592-1594.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

L. A. *Vide* **LEA AHLBORN.** Swedish Medallist and Mint-engraver at Stockholm, 1853-1895.

L. A. F. *Vide* **LEONARDO ALOYSIO FOSCARINI.** Mint-inspector at Venice, 1778-1779.

L'AL. *Vide* **CONRAD CHRISTIAN L'ALLEMENT.** Mint-engraver at Frankfort-on-M., 1807-1814; died in 1830. Also **C. C. L'ALLEM.**

LAV, P. *Vide* **LAURENTIUS PARMENSIS**, also **LORENZO DI PARMA** or **PARMIGGIANO**, but really **LORENZO CARTERONE.** Gem-engraver

and Medallist at Rome, † 1585. Signed also **LAV. PAR** or **L. PAR** and **L. PARM.**

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

LAA, AMBROISE (*French*). Mint-master at Bayonne, from *an* IV to XI of the First Republic. The coins struck under him bear as distinctive mark, a lion's head.

LABARRE, JEAN DE LA (*French*) (.. 1545-1561). Goldsmith of Lyons, who executed in 1548, from models made by Salomon, "ystoires d'or" which were presented to Henry II. and Catherine de Medici on their Visit to Lyons. He also made "anticques" (imitations of ancient coins).

BIBLIOGRAPHY. — N. Rondot & H. de la Tour, *op. cit.*

LABARRE, GEORGES (*French*). Contemporary Sculptor, residing at Paris, who since 1877 has exhibited numerous Portrait-medallions at the annual Salons.

BIBLIOGRAPHY. — Chavignerie et Auvray, *Dictionnaire général des artistes de l'Ecole française*, Paris, 1882-1885.

LABBÉ, GERMAIN (*French*). Mint-master at Paris, under Henri IV., 1594.

LABET, CHARLES (*French*). Mint-engraver at Besançon, 1667-1674. He succeeded Pierre de Loisy.

LABITTE, Mme CAMILLE ALPHONSE (*French*). Contemporary Sculptor, who in 1885 exhibited Portrait-medallions of J. Felon and Mme H. C***.

LABOUCHÈRE, HENRY (THE RIGHT HONBLE) (*Brit.*). Master of the Royal Mint, London, *anni* 5-7 of William IV., 1835-7.

LA CAMBE, HANIN DE LA (*French*). Mint-engraver at Valenciennes, 1368.

LACHENMAYR, KASPAR GREGOR (*Germ.*). Director of the Mint at Munich, 1748.

LA CROIX, PIERRE DE (*French*). Mint-engraver at Nantes, *circ.* 1695.

LACHENTREISS, or **LACHENTRESS, HANS** (*Germ.*). Mint-master at Göttingen, 29. June 1601 to 16. February 1607, then at Corvey, and from 1608 to 1611 at the episcopal Mint of Moritzberg near Hildesheim. His issues bear the monogram **HL**.

BIBLIOGRAPHY. — Wolff, *Münzmeister und Wardeine der Städte Göttingen, Nordheim, und Einbeck, Blätter für Münzfreunde*, 1. Januar 1883.

LACHESNEL, SIMONNET DE (*French*). Goldsmith of Paris, fourteenth century, who is mentioned for having counterfeited the King's dies.

LACHER, C. (*Austr.*). Modeller of a medal engraved by J. Tautenhayn, of the Amalia Countess Somssich Institute, 1874.

LACOMBE, BERNARD (*French*). Mint-master and contractor at Tours and Angers, previous to 1653; afterwards Die-cutter at the Mint of Tours. He signed *Bernard La Combe*.

BIBLIOGRAPHY. — Rondot & de La Tour, *op. cit.*

LACOSTE (*French*). A Paris Die-sinker by whom there is a commemorative medal of the July Revolution, 1830.

LACOSTE, PIERRE (*French*). Mint-master at Troyes, 1310-1311, in conjunction with Vanne or Venne Guy. An Engraver of the same name was Die-cutter at the Mint of Montpellier, 1352-1353.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de Troyes*, Mâcon, 1897.

LA COSTE, GUY DE (*French*). Mint-engraver at Toulouse, *circ.* 1399.

LA DAME, GABRIEL (*French*). Mint-engraver at Paris, *circ.* 1659-1662 and later.

LADÉ, Dr AUGUSTE (*Swiss*). Contemporary Numismatist, residing at Geneva, and author of various numismatic works. Formerly a partner in the firm of **STROEHLIN & CO** (*q. v.*) and **STROEHLIN & LADÉ**, which has edited several medals connected with Genevese history. *Vide* **STROEHLIN.**

LADERRIÈRE, ANTOINE (*Belg.*). Mint-master at Tournay, 13. August 1645—11. October 1658.

LADERRIÈRE, ANTOINE DE (*Belg.*). Mint-master at Bruges, 24. October 1683—6. April 1685, and again, 2 May 1686—4. October 1689. On his death, his widow, Catherine de Tilly and her son, continued the direction of the Mint, 4. January 1690 — 3. July 1700.

LADERRIÈRE, JEAN (*French*). Mint-engraver at Valenciennes, 1429-1430.

LADNITZKY, C. (*Germ.*). This signature is said to occur on a Portrait-medal of Landgrave Friedrich Egon of Fürstenberg, on his inauguration as Archbishop of Olmütz, 6. June 1853. I suspect the

author of the medal to be C. Radnitzky, the well-known Viennese Medallist.

BIBLIOGRAPHY. — Fr. Dollinger, *Die Fürstenbergischen Münzen und Medaillen*, Donaueschingen, 1903.

LAFERS, HANS (*Germ.*). Mint-master at Zellerfeld, 1620(?)-1623.

LAFFERT, ANDREAS (*Germ.*). Mint-master at Fraustadt, 1594, Stolberg and Wernigerode, 1612-1617. His issues are signed **A. L.**

LAFFERT, HEINRICH (*Germ.*). Mint-master at Posen previous to 1612, then at Driessen, 1612-1615, under Johann Sigmund, Prince-Elector of Brandenburg. He undertook to coin at Driessen imitation Hungarian Ducats, Thalers and Groschen. I have noticed his initials **H. L.** on a Thaler of Sigmund, Margrave of Brandenburg, 1612. Andreas Laffert was a brother of Heinrich Laffert, who, according to Kirmis, filled also the post of Assayer-general to the Crown of Poland from 1604/8 to 1617.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten zu J. Newald's Publicationen über österreichische Münzprägungen*, 1895. — Max Kirmis, *Handbuch der Polnischen Münzkunde*, Posen, 1892. — Schlickeysen-Pallmann, *op. cit.*, pp. 33, 210. — *Reimmann Sale Catalogue*, II, 1892.

LAFONT, GEORGES JEAN JOSEPH (*French*). Contemporary Sculptor, born at Paris; pupil of Levasseur. At the Salon of 1886, this artist exhibited a Portrait-medallion of Dr A. S. Fauvel.

LAFONTAINE, FANNY (*French*). Contemporary Sculptor, born at Paris, and author of several Portrait-medallions.

LAFITTE (*French*). Medallist of the early part of the nineteenth century, who worked on Mudie's National Series of English Medals.

Battle of Talavera.

His signature occurs on the following medals : Battle of Talavera, 1809, obv. Bust of Wellington, by *Mills* R/. Victory facing

(*illustrated*), &c., signed **LAFITTE** ; — The English Army upon the Scheldt, 1815, obv. Bull to r., by *Depaulis* R℞. River-god reclining to r., signed **LF. F.**

A Draughtsman and Historical Painter of the name of Louis Lafitte, 1770-1828, designed various decorative works under the First Empire and appears to have been also employed by English firms, but I cannot identify him with the author of the two reverses of English medals above described.

BIBLIOGRAPHY. — Weber, *Nineteenth Century Medals by foreign Artists.* — Chavignerie et Auvray, *op. cit.*

LAFLEUR, ABEL (*French*). Contemporary Sculptor and Medallist, born at Rodez (Aveyron); pupil of Ponscarme and Chaplain. At the Salon of 1901, he exhibited a frame containing four Portrait-plaquettes, and a medal "Souvenir"; in 1902, three Portrait-plaquettes, and a medal representing a Lady seated; in 1903, Portrait of Mme X*** ; — Medal " Femme églantine "; — Femme aux gants; — Femme au manchon ; — Femme nue, après le bain ; — Danseuse; — in 1904 ; — Femme au bain, plaquette, 1904 ; — Baigneuse ; — Portrait of M. Alfred Dabin ; — Femme lisant ; — The Picture Book ; — Christ lying down, &c.

His plaquettes are wanting in lightness ; — 1905. The Picture Book ; — Lady with flowers ; — Femme aux gants ; — Danseuse ; — Vieille femme ; — Femme accoudée lisant ; — Le Bain (in commission for the Société de la Médaille française) ; — Dr Pautrier ; — Edouard Zunz ; — Baigneuse ; — Le Thé ; — Femme assise ; — Christ, &c.

At the Salon of 1905 he obtained a Medal of the Third class.

BIBLIOGRAPHY. — Salon Exhibitions Catalogues, 1901-1905.

LAFORESTERIE, LOUIS EDMOND (*French*). Contemporary Sculptor, born at Port-au-Prince, pupil of Jouffroy and Le Bourg ; residing at Paris. He modelled a number of Portrait-medallions some of which were exhibited at the annual Salons between 1867 and 1880, and later. The coinage of the Republic of Haïti, 1880-1882 bears under the head of Liberty, which he modelled, his signature : **LAFORESTERIE**, as well as that of : **ROTY G.**

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*, I, 873.

LAGAE, JULES (*Belg.*). Contemporary Sculptor and Medallist, born at Roulers, 15. March 1862, and now residing at Brussels. Pupil of Charles Van der Stappen, and Lambeaux. He has produced several decorative works, among the more notable being a Medal for the Brussels Exhibition of 1897, and the monument erected in memory of the poet, Ledeganck ; also : La Ville de Gand, Plaquette ; — Portrait-medal of M. Edouard Simon, Burgomaster of Perwelz, 1902.

In 1888, the artist obtained the Prix de Rome, and he is a Knight of the Order of Leopold.

Medal of the Brussels Exhibition, 1897.

Bibliography. — *Studio*, August 1898. — Laloire, *Médailles de Belgique*, 1903 — A. de Witte, *La Médaille en Belgique au XIXe siècle*, Bruxelles, 1905.

LAGARDE, J. F. (*French*). Contemporary Sculptor, whose signature appears on Portrait-medallions in clay and bronze.

LAGEMAN, HENDRIK (*Dutch*), Medallist of Amsterdam, son of J. M. Lageman, was born in 1765 and died in 1816; pupil of Carl Konsé, and J. G. Holtzhey. His productions were much admired by his contemporaries, and are few in number. By him are : 1794. Wicker Wickers and his consort Clara Smith ; — Patriotic Medal ; — 1787. Return of Prince William V. to The Hague ; — 1788. Conclusion of the Act of Guarantee between the provinces of the Netherlands ; — 1788. The Stadholder's household visits Brock in Waterland ; — 1791. 25th Anniversary of Prince William V. of Orange's Stadholderate ; — Marriage of the hereditary Prince William Frederick of Orange with Princess Frederika Louise Wilhelmina of Prussia ; — 1794. Planting the Tree of Liberty at Amsterdam ; — 1799. Medal of Reward ; — 1800. Prize Medal of the Batavian Literary Society ; — — 1802. Peace of Amiens ; — 25th Anniversary of the Society " Felix Meritis " ; — 1806. Death of Jan Nieuvenhuysen ; — 1806. Death of Prince William V. ; —

1814. Inauguration of Prince William of Orange as Sovereign Prince (2 var.); — William I. visits the Utrecht Mint; — 1809. Prize Medal for Public Services (*Tot Nut van't Algemeen*); — Pattern Coins of Louis Napoleon, 1807 (not approved of by the Government).

Immerzeel praises the artist as having been very successful.

Bibliography. — Bolzenthal, *Skizzen &c.* — *Thomsen Catalogue.* — Cte de Nahuys, *Histoire numismatique du Royaume de Hollande*, 1858. — Hildebrand, *op. cit.*, II., p.181. — *De Historiepenningen en Munten betrekking hebbende op het Stamhuis van Oranje-Nassau*, 1898. — Immerzeel, *op. cit.*

LAGEMAN, I. M. (*Dutch*) "A citizen of Amsterdam, where he lived on the "Papen-bridge"; he was a Dealer in gold and silver (*goud-kashouder*), and eked out his income by the manufacture and sale of toys, and by engraving cards for weddings, balls, visiting, &c. See Wapp, *Astrea*, IV, 193, as quoted by Van Loon, Sup. p. 72." (Betts, *Historical Medals of America*, p. 264).

J. M. Lageman, who was also a Die-sinker, engraved a number of medals, which commend themselves by very good work. Among these are : 1773. Second Jubilee of the Deliverance of Alkmaar; — 1775. Storms and Inundations in Holland; — 1776. Storms and Floods in the Netherlands; — 1778. Second Centenary of the Reformation at Amsterdam; — 1778. Second Centenary of the Lutheran Orphanage at Amsterdam; — 1779. Death of Theophile de la Tour, priest at Amsterdam; — 1780. Administration of the Holy Sacrament by Bishop Cezar Brancadoro at Huissen; — Badge of the Utrecht Association "Pro Patria et Libertate"; — Arming of Burgher Corps in 1784; — Death of J. D. Van der Capellen, 6. June 1784; — Discontent in the States, 1786; — Friendship and Concord Medal, 1786; — Engagement on the Vaart near Gutfaas, 9. May 1787; — Medal of the Town Guard of Harlingen, 1787; — Death of T. I. Ewald, minister at Amsterdam, 1788; — Restoration of Peace in the Netherlands, 1788; — The State of the Country, 1788; — Visit of Prince William V. to Brock, 1788; — Silver Wedding of Claudius Hendrikus van Herwerden and Gertrude Agnes Commelin, 1790; — Marriage of Prince Charles George Augustus of Brunswick with Princess Frederika Louisa Wilhelmina of Orange, 1790; — 25th Anniversary of Prince William V.'s stadholderate, 1790; — Marriage of the hereditary Prince Willem Frederik with Princess Frederika Louisa Wilhelmina of Prussia, 1791; — Archbishop Van Nisibi administers the Holy Sacrament at Amsterdam and Utrecht (2 var.); — Inauguration of a Lutheran Church at Amsterdam, 1793; — Golden Wedding of W. Wickers and Clara Smith, 1794; — Silver Wedding of Anthony Jacob Bierens and Susanna Hasina Willink, 1796; — Commemorative medal of the Treaty of Neutrality between the Powers, to resist the claims of England, and indirectly

to aid the American Colonies (signed : **I. M. LAGEMAN**); — 1781. Naval Battle off the Doggersbank; — 1782. Loss of St. Eustatia by the Dutch; — The New Year, 1782; — 1781. Holland declares America free; — 1783. Treaty of Paris; — Dr Phoebus Hitzer Themmen of Amsterdam; — 1783. Death of Johann Hendrik Vorstius, Lutheran minister at Amsterdam; — Preliminaries of Peace between England and the Netherlands, &c.

Lageman was entrusted with the cutting of the first dies for the coinage of Ducats of William I. of the Netherlands, 1815.

Bibliography. — Betts, *op. cit.* — Hildebrand, *op. cit.*, II, p. 181. — Van Loon, *op. cit.* and *Supplement* I—X.

LAGGE (*Germ.*). Medallist of the first half of the nineteenth century, who appears to have resided at Athens, but of whom no biographical details are known.

By him are : Marc Botzaris, Greek patriot ℞. Battle of Carpenesi, 1823; — Theodore Colocotronis and Nicetas Stamatopoulos, Greek patriots ℞. Victory of Nemea, 1822; — George Countouriotis, Greek statesman, 1825; — Germanos, Archbishop of Patras, Insurrection of 1821; — Peter Mauromichalis, Greek general and patriot, 1821; — Andrew Miaoulis, Greek admiral, 1825; — Election of Otho I., King of Greece, 1832, &c.

LAGIER, ANTOINE (*French*). Mint-engraver at Aix, 1560-1579.

LAGIER, JEAN FRANÇOIS (*French*). Mint-engraver at Lyons, 11. August 1656 to 25. July 1675. On a document of 1656, Pierre Carrand, Mint-assayer at Lyons declares " cognoistre ledict Lagier puis quelques années qu'il l'a veu travailler soit dans la monnoye de cette ville soit ailleurs à forger, travailler et graver. " Lagier engraved also some jetons of the Consulate; one of them, dated 1659, executed for the provost François de Baillon, bears on one side Louis XIV., facing, riding on horseback, led by Justice and Strength.

Rondot calls Lagier a clever Engraver. He died at Lyons between the 25. of July 1675 and the 30. April 1676.

Bibliography. — N. Rondot, *Les Graveurs de monnaies à Lyon du XIIIe au XVIIIe siècle*, Mâcon, 1897. — Rondot & De La Tour, *op. cit.*

LAGIER, JEHAN (*French*). Son of Anthoine Lagier, and Mint-engraver at Aix, 1579-1583.

Bibliography. — A. Barre, *Graveurs généraux et particuliers des monnaies de France*, 1867.

LA GRANGE, JEAN DE (*French*). Mint-engraver at Montélimar, *circ.* 1547-1548.

LAGRANGE, JEAN (*French*). Medallist, Gem- and Coin-engraver, born at Lyons, on the 6th of November 1831. Pupil of V. Vibert, H. Flandrin, and J. Perrault; entered the Ecole des Beaux-Arts, 8. October 1857; First Grand Prix de Rome for medal-engraving, 1861 (subject : A warrior placing palm-branch on altar of Mars); Medal of the Third Class, 1874; and of the Second Class, 1879; Knight of the Legion of Honour.

Between 1880 and 1896, Lagrange was Chief-engraver at the Paris Mint; his issues bear *fasces* as distinctive mark. In his official capacity, he was entrusted with the cutting of Coin-dies for the

French One Franc piece, engraved by Lagrange.

French colonies and various foreign countries, as Abyssinia, Guatelama, Tunis, &c. The first coinage of Menelik, Emperor of Abyssinia, issued at the Paris Mint in 1894, and consisting of four pieces, the Talaro, Half, Quarter, and Eighth

Talaro of Emperor Menelik, by Lagrange.

Talaro, bears Lagrange's signature in full. The artist exhibited Proof and Pattern pieces of the $\frac{1}{2}$, $\frac{1}{3}$ and $\frac{1}{4}$ Talari at the Universal Exposition of 1900.

Amongst Lagrange's best known medallic productions are the following : 1865. Commemorative medal of the Annexation of Savoy to France ; — 1867. Portrait-medallion of M. X*** ; — 1869. Portrait-medallion, Medal, and Cameo ; — Music ; — Syracuse, cameo

in cornelian; — 1870. Agricultural Prize Medal; — 1872. Onyx cameo; copy of an ancient coin; — 1874. Milo of Croton, medal; — The Paris Law Courts, model bas-relief; — 1876. Commemorative medal of the New Opera; — 1877. Commemorative medal of the Paris Law Courts; — Medal of the Coulmiers Monument; — Portrait-medallion of M. X***; — 1878. Commemorative medal of the Paris Palais de Justice; — Agricultural Prize Medal; — Prize Medal for Music; — Prize Medal for good Draughtsmanship; — 1879. Prize Medal of the Noumea Exhibition; — Prize Medal of the Salon; — French Coinage, 1880-1896; — Guatemala Peso, 4 and 2 Reales, 1, $\frac{1}{2}$, and $\frac{1}{4}$ Real, 1893; also Pattern 10 Pesos and 5 Pesos; — Tunisian Coinage, Æ 20 and 10 Francs; Æ. 2 and

The Paris Palais de Justice, 1874.

1 Francs; 50 Centimes; Æ 10 and 5 Centimes; — Indo-China, Æ. Piastre, 50, 20 and 10 Centièmes; Æ. 1 Centième and Sapèque; — Abyssinian Coinage; — Morocco, Æ. 5, $2\frac{1}{2}$, 1 and $\frac{1}{2}$ Ounces, &c.; — Commemorative medal of François Adrien Boieldieu (after Dantan); — Bust of Napoleon III. in aquamarine, forming the central piece of a jewel executed by Froment-Meurice and destroyed in the Fire of the Hôtel-de-Ville under the Commune in 1871; — Medal representing a Sower; — The Miner; — Drawing; — Milo of Croton, after Puget; — Annexation of Nice and Savoy; — Obligatory Education; — The Paris Opera, &c.

Several of Lagrange's works may be seen at the Luxembourg Museum, Paris.

"La technique de M. Lagrange, qui est, lui aussi, un ancien, diffère de la manière large et libre de ses confrères plus jeunes; mais n'est-il pas intéressant de voir le vieil artiste suivre le mouvement et, en ces dernières années, montrer dans une médaille représentant un Mineur une juvénilité, une souplesse qui témoignent que son esprit alerte a suivi avec intérêt les recherches de la nouvelle école?" (Saunier, *La Médaille française contemporaine*, L'Art décoratif, Octobre 1901, p. 34).

Lagrange, who distinguished himself also as a statuary, stands foremost in the pleiad of French medallists, and his success is well deserved.

Bibliography. — R. Marx, *Médailleurs français*, 1889; — *Médailleurs contemporains*; — *Médailleurs modernes à l'Exposition de 1900*. — Chavignerie et Auvray, *op. cit.*, I, p. 876. — Babelon, *La Gravure en pierres fines*. — Bénédite, *Catalogue du Musée du Luxembourg*. — *Art décoratif*, Octobre 1901, p. 34. — *Num. Circ.*, 1895, col. 1214. — *Annuaire numismatique*, 1895, p. 493. — *Revue belge de numismatique*, 1874, p. 399.

LAHAYE, DE (*French*). Mint-master at Paris, for Charles X., 1591.

LA HAYE, DE (*French*). Mint-engraver at Reims, *circ.* 1693-1699.

LA HAYE, ALEXANDRE DE (*French*). Mint-engraver at Paris, in succession to Claude Le May, 1545.

LA HAYE, NICOLAS DE. *Vide* Vol. I, under **DELAHAYE.**

LAILLIER, ETIENNE (*French*). Mint-master at Châlons-sur-Marne, *circ.* 1423-1425, under Henry VI. of England. The following coins were issued at that Mint, and bear a crescent as mint-mark: AV. Salutes and Angelots (none yet found); AR. Blancs and Petits Blancs; billon, Deniers Tournois.

Bibliography. — R. Serrure, *Dictionnaire géographique de l'Histoire monétaire de la France*, Paris, 1887, p. 160. — De Saulcy, *Histoire numismatique de Henri V et Henri VI, rois d'Angleterre, pendant qu'ils ont régné en France*, 1878.

LAINCETEAU, JAMET (*French*). Mint-engraver at Angers, appointed, 15. October 1362.

LAING, HENRY (*Brit.*). Born at Strathmiglo in 1741; died at Edinburgh in 1820; was in the employment of James and William Tassie for over fifty years, as a Modeller of Portrait-cameos, &c.

There is a Portrait-medallion of him by William Tassie.

LAING, HENRY (*Brit.*). Son of the last; was born in London in 1803. At the age of about fourteen he was apprenticed to William Tassie, under whom he acquired a knowledge of drawing and modelling, and imbibed that love for art and archaeology which became the master passion of his life. He remained some eight years with Tassie; and then entered into partnership with Daniel Newton Crouch, a Seal-engraver in London, whose sister he afterwards married. About 1829 he settled in Edinburgh as a Gem-engraver and maker of glass seals which were then in great demand; and, according to a writer in 'Notes and Queries' for 25th May 1861, he was accustomed to supply 'block seals, as well as the enamel casts, and, indeed, everything of the kind which Tassie either made or sold'. He executed a few medallion-portraits in wax from the life, among these, one of his wife, modelled about 1826".

H. Laing Junior, who died in 1883, will perhaps best be remembered as the compiler of two volumes of Ancient Scottish Seals, 1850 and 1866.

Bibliography. — John M. Gray, *James and William Tassie*, Edinburgh, 1894.

LAJONIS, CLAUDE (*French*). Mint-master at Mirabel-aux-Baronnies, in conjunction with Martinet Lantasque, 1426.

LALAING, COMTE JACQUES DE (*Belg.*). Painter and Sculptor, born at London, 4. November 1858; pupil of Jean Portaels, and Alfred Cluysenaer; Officer of the Order of Leopold, and Knight Commander of the Order of St. Michael and St. George of Great Britain. He has produced some medals and plaquettes since 1904.

LALANDE, BERTRAND DE, Sieur de Gayon (*French*). Fermier des Monnaies de Navarre et Béarn, 1590-1594; Mint-master at Saint-Palais, 1589, and Pau, 1590.

Bibliography. — A. Blanchet, *Histoire monétaire du Béarn.*

LALANDE, CHARLES DE (*French*). Mint-master at Aix, 1551.

LALANE, ARNAUD or **ARMAND DE** (*French*). Mint-engraver (?) at Nay, Bearn, cited in 1685. He possibly may not have worked for the Mint at all, according to Blanchet.

LALIAME, JEAN (*French*). Sculptor of Lyons, 1669-1673. Among the "Mouleurs de médailles" of that epoch, he is one of those who appears to have been the most patronized. He signed *Laliame.*

Bibliography. — N. Rondot, *Médailleurs de Lyon*, 1897. — Rondot & De La Tour, *op. cit.*

LALIAME, LOUIS (*French*). Sculptor, Lapidary and Engraver, who exercised his profession at Lyons, *circ.* 1622-1654. In 1648, he was elected "Engraver in ordinary" to the City of Lyons.

BIBLIOGRAPHY. — N. Rondot, *op. cit.* — S. Lami, *Dictionnaire des Sculpteurs.* — Rondot & De La Tour, *op. cit.*

LALIAME, PHILIPPE or **PHILIBERT.** *Vide* **LALYAME.**

LALIER, JACQUES DE (*French*). Mint-master at Cambrai, *circ.* 1422, who was commissioned in that year to issue gold Deniers and Half Deniers, the so-called *Anges de Cambrésis.*

BIBLIOGRAPHY. — R. Serrure, *Dict. géog. de l'histoire monétaire de la France*, 1887.

LALIQUE, RENÉ (*French*). Artist Goldsmith and Jeweller, born at Ay-en-Champagne (Marne); pupil of the Ecole des Arts décoratifs; worked first for many years as a Designer of jewellery and practical Goldsmith for various firms; started business on his own account in 1885 and won various distinctions at English exhibitions, but

Portrait of R. Lalique, from a pen and ink drawing.

owes his fame partly to the patronage and encouragement of the great French actress, Mme Sarah Bernhard, who brought his genius

and talent before the public notice, by wearing in her various rôles jewels and ornaments specially designed and executed for her by him. "It was at the "Exposition des Arts de la Femme' ", says a writer in *Magazine of Art*, 1903, "that Lalique first revealed himself. Thenceforward, by his annual exhibitions at the Salon, he forced himself upon the minds and the taste of an unsympathetic public who at first would hardly give him fair consideration, but whom he conquered by sheer pluck and artistic merit".

"Lalique", continues the same writer, "is the apostle of the latest art in one of the most ancient crafts... At the Paris Universal Exhibition of 1900 the Lalique exhibition was a dream of beauty and a delight for the eye. I recollect spending many hours in admiration, perfectly spellbound under the influence of this unexpected triumph of colour, a triumph, indeed, of the highest art."

Portrait-medal of Mme Sarah Bernhard, by Lalique.

"Lalique differs greatly from most of his followers, since, although an artist born, he is also a most careful craftsman. Far from despising gems, he uses them lavishly when they suit his scheme of colour, and he uses them, not because they are expensive, but *although* they are expensive. Yet he will set richly a worthless matrix of opal, and carve a dancing girl in a piece of wood of no intrinsic value whatever. No material is too common if it is beautiful, none is too rich if it suits his purpose, and he knows no limit but harmony of colour and proportion."

Among the articles of pure jewellery design by René Lalique, many are based on the glyptic art. "Ornament workers in all ages" says M. Roger Marx (*Studio*, Vol. 15, p. 22)" have willingly undertaken to act as medallists, in the course of their mission as embellishers of materials, and as part of their task as jewellers".

Indeed Lalique ranks high as a gem-engraver, for the many pretty carvings in precious stones that adorn his jewels, and as a Medallist, his Portrait-medal of Mme Sarah Bernhard and others, not taking

Head of Medusa, cameo-pendant, by Lalique.

into account the many medallic Portrait Brooches and Pendants, have made him also sufficiently well-known.

Enamelled Portrait-Plaque, forming the centre of a parure (belonging to Mme Waldeck-Rousseau).

" As an admirer of natural perfection and a delightful colourist,

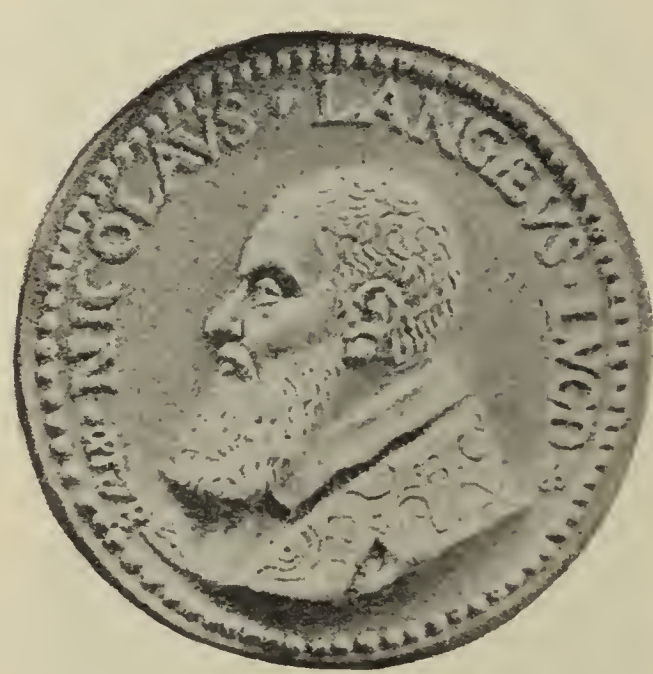
Lalique is an acknowledged master, while every one of his works is impregnated with marvellous taste and artistic feeling... He will always stand alone as the real creator and the ablest representative of one of the most important artistic movements of the nineteenth century." (G. A. Fournier, *René Lalique*, Magazine of Art, 1903, p. 25).

Bibliography. — R. Marx, *Revue Encyclopédique*, 1896, p. 305; 1897, p. 571. — Do, *Studio*, Oct. 1898; Feb. 1902. — *Art et Décoration*, 1899-1903. — *Revue des Arts décoratifs*, 1900, p. 203 sqq. — *Revue de l'Art ancien et moderne*, 1900, p. 447. — Marx, *Médailleurs contemporains*.

LALYAME, PHILIPPE or **PHILIBERT** (*French*). Sculptor and Medallist of Lyons, 1602-1622. He is the author of a fine cast Portrait-medallion of Pierre de Monconys, which bears his signature, and perhaps also of the following, although they are unsigned: Balthazar de Villars; — Marcel Bozon; — Nicolas de Lange, etc.

By him are a bronze bust of Henry IV., and three statues of St. John and St. Stephen.

The artist was still living in 1622.



Nicolas de Lange.

Bibliography. — N. Rondot, *Médailleurs lyonnais*. — Mazerolle, op. cit. — Blanchet, *op. cit.*

LALLEMAND or **L'ALLEMENT** and **LALLEMENT, CONRAD CHRISTIAN** (*Germ.*). Medallist of the first quarter of the nineteenth century; he apparently filled the post of Mint-engraver at Frankfort-on-Main, 1807-1814, and died in 1830. His productions are variously signed: **L'AL**; — **C. C. L'ALLEM**, etc. A masonic medal, with portrait of Broenner, bears the artist's signature, **L'AL** on the arm.

L'ALLEMANT (*Germ.*). Engraver, who in 1473 executed jetons for King René of Anjou.

LALLEMANT or **LALLEMENT, FRANÇOIS** (*French*). Seal-and Jeton-engraver of the second quarter of the sixteenth century. He is the author of a jeton for Martin Ruzé, councillor to the Parliament.

BIBLIOGRAPHY. — Mazerolle, *Médailleurs français*, 1902.

LALLEMAND, F. (*French*). Engraver of the eighteenth century, and author of a medal of Stanislaus Leczinsky, Grand Duke of Lorraine, King of Poland.

BIBLIOGRAPHY. — Rondot & De la Tour, *op. cit.*

LAMASSON, JOSEPH JEAN JULES GERMAIN (*French*). Contemporary Sculptor and Medallist, born at Toulouse on the 11. May 1872; a pupil of Falguière, Mercié and Alphée Dubois. In 1902 he obtained the second Grand Prix de Rome for medal-engraving for a medal representing Saint Sebastian pierced with arrows.

LAMB, H. T. (*Brit.*). A London Die-sinker who struck a medal on the Installation of Albert Edward, Prince of Wales, as Grand Master of Freemasons, 1875. 368 of these medals were issued.

LAMB, JOHANN (*Germ.*). Mint-master to the Counts Palatine of Veldenz (Exter II. 215).

LAMBELET, SAMUEL (*Germ.*). Medallist of the latter end of the seventeenth century, and first three decades of the eighteenth, *circ.* 1698-1727. He was a native of Clausthal, but his family must have originally come from Neuchâtel. Previous to 1699 he may have worked for some time at Paris and is said to have been engaged on the medallic series of Louis XIV., as some of his signed medals show, and from 1699 to 1727 he was Medallist to the House of Brunswick-Lüneburg. Ammon calls him a clever Engraver, and states that his productions are variously signed : **S. L.**; — **S. LAMBELET**; — **S. LAMBELET**; — or **S. LAMBELET FEC.**

By him are : Louis XIV. receives James II., 1689 ; — Action off Beachy Head, 1690 ; — Princess Matilda of England and the Electress Sophia, 1701 (signed : **S. LAMBELET** on obv. and : **S. L.** on ℞); — Augustus William of Brunswick-Lüneburg ℞ The new Church and residential Castle at Wolffenbüttel. 1718; — Commemorative medals of Brunswick-Lüneburg (*Vollständ. Braunschw. Lüneburg*; *Münz und Medaillen Cabinet*, nos 579, 605, 639, 895, 992, 1059 and Int., p. XLVI).

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Franks & Grueber, *Medallic Illustrations*, &c. — Ammon, *op. cit.* — *Numophyl. Burckhard.* P. II, nos 2337 et 2554. — Nagler, *Monogrammisten*, 1881, Vol. V, no 159. — *Reimmann Catalogue*, II, no 3867.

LAMBERT (*French*). Mint-engraver at Reims, 1730-1749.

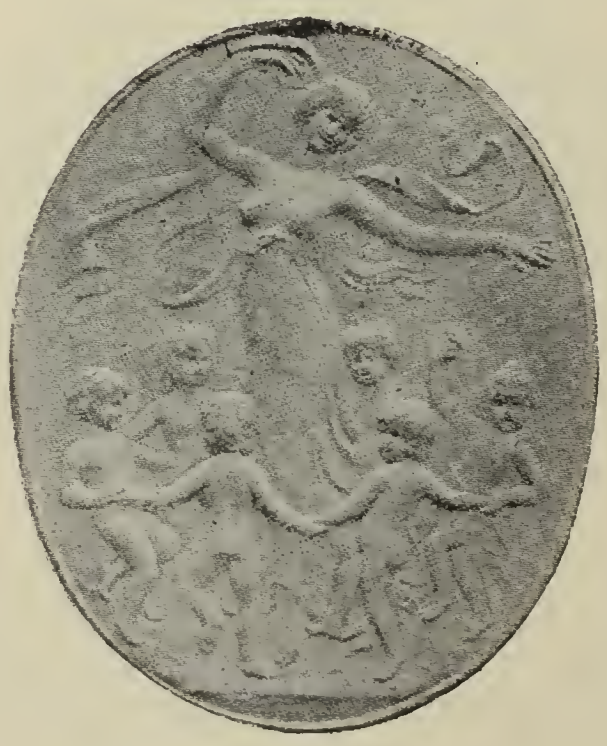
LAMBERT, ALBERT ÉLIE (*French*). Contemporary Sculptor born at Beaumont, pupil of Eug. Paul. He exhibited at the Salon of 1886 two Portrait-medallions of M. Millet and M. Lambert.

LAMBERT, ALPHONSE (*French*). Son of Joseph Lambert, and his successor as Director of the Rouen Mint, from 1818 to 1820. His issues bear a Paschal Lamb as distinctive mark.

LAMBERT, ARSÈNE LOUIS MARIE (*French*). Contemporary Sculptor, born at Carhaix (Finistère); pupil of Guilbert. He is the author of a number of Portrait-medallions, some of which were exhibited at the Salons in the eighties and nineties of last century.

LAMBERT, FRANÇOIS JOSEPH, surnamed **LAMBERT DE ROISIN** (*Belg.*). Engraver and Chaser, born at Namur, 26. June 1808, died there, 15. September 1868. He has produced some medallic work.

LAMBERT, GUSTAVE ALEXANDRE (*French*). Sculptor, Gem-and Seal-engraver, and Medallist; born at Paris; pupil of Bissinger'. He has exhibited since 1863, at the "Salon des Artistes français", and was rewarded with a medal at the Universal Exhibition of 1900.



La Ronde, intaglio, by G. A. Lambert.

Among his best known productions in the branch we are interested in, I may mention: 1879. Mars and Venus, intaglio in sardonyx; — Portrait of M. X***, intaglio in sardonyx; — Narcissus, intaglio in cornelian; — 1880. Antinoüs, cameo in sardonyx; — Faun and Bacchante, cameo in sardonyx; — 1882. Salammbô, cameo; — Patro-

clus, cameo ; — 1883. Portrait-cameo of Gambetta ; — 1884. Three sardonyx cameos : Achilles ; — Bacchante ; — Phryné ; — 1885. Danse guerrière, sardonyx cameo and intaglio ; — 1890. Three sardonyx intaglios : Mercury ; — Centaur ; — Herakles infant ; — Les Korybantes, sardonyx intaglio ; — 1893. Dawn, sardonyx intaglio ; — The Conscience, cameo and intaglio in sardonyx ; — 1895. Hesitation ; — 1896. The Adviser, sardonyx intaglio ; — 1897. Credo, sardonyx intaglio ; — 1898. La source et le ruisseau, cameo ; — 1899. Eugène Guillaume ; — Le Livre, sard. intaglio ; — 1898. La Source et le Ruisseau, intaglio (acquired by the State) ; — 1900. La Ronde, intaglio in sardonyx (*illustrated*) ; — Two Dancing Girls ; — 1901. Portrait of Mme Agry, intaglio in sardonyx ; — 1903. Three Portrait-intaglios ; Portrait-plaquette, bronze ; &c.

At different times, this artist has also produced : War Dance ; — The Bather ; — The Adviser ; — The Dawn ; — Credo ; — The Book ; — Venus Astarte ; — Portrait of Eugène Guillaume, sculptor, member of the French Academy, and Director of the Ecole de Rome ; — Portrait of Marquis de Chennevières, " ex. Director of Fine-Art ", Paris ; — 1904. The First-born, or Amour maternel, intaglio in sardonyx ; — La Danse, &c.

" M. G. Lambert ", writes M. Babelon, " qui chaque année, depuis 1879, expose des pierres gravées en creux est, avec M. Lechevrel, un de nos rares artistes qui maintiennent l'intaille au-dessus de la gravure des sceaux héraldiques. Il nous a donné dans ce genre un certain nombre d'œuvres d'un dessin souple et gracieux, qui sont présentement pour la plupart, au Musée Galliera ; on lui doit aussi d'excellents portraits. L'œuvre importante qu'il a exposée au Salon, cette année (1902) est une *Ronde d'enfants* sur une cornaline de grandes dimensions, où l'on retrouve les mêmes qualités de grâce spirituelle, d'harmonie et de souplesse élégante. " (*Revue de l'Art*, 1902, II, 27).

Lambert was awarded the Order of the Lion and Sun by the Shah of Persia.

Bibliography. — *Catalogue of the Paris Salons.* — Chavignerie et Auvray, *op. cit.* — *Information kindly supplied by the artist.*

LAMBERT, HEINRICH (*Germ.*). Mint-master at Deutz, *circ.* 1608-1616. His initials **H. L.** occur on his issues ; also his monogram **H.**

LAMBERT, JEAN DE (*French*). Mint-master-general to King Jean le Bon (?)

LAMBERT, JOSEPH (*French*). Director of the Rouen Mint, from year IV of the First Republic to 1817. His distinctive marks were : from *an* IV to *an* XI, a vase ; from *an* XII to 1817 a Paschal Lamb. His son succeeded him in 1817.

LAMBERT, PIERRE (*French*). Goldsmith and Engraver of Jetons at Tours, *circ.* 1466-1471.

LAMBERT DE ROISIN (*Belg.*). Die-sinker of Brussels, born on 24 June 1808, who in 1847 submitted to the Belgian Monetary Commission a Pattern Five-Franc piece with bust of Leopold I. By him are also various commemorative medals : The Cholera Visitation at Namur, 1849 (2 var. ; one in Boston Coll^{n}) ; — François Gérard Pirson, 1848 ; — Provincial Exhibition of Namur, 1849 (sev. var.) ; — François Joseph Cornet, 1852 ; — To H. J. B. van de Resse, in commemoration of his services during the Cholera Epidemics at Namur, 1849, &c.

LAMBERT, NICOLAS (*French*). Die-sinker of the first half of the nineteenth century. In *an* XI (1802) he took part in the competition for a new coinage, and submitted patterns for the Five-Franc piece (*one illustrated*), which however were not accepted. He also engraved

Pattern 5 Franc piece, by N. Lambert.

some medals : Masonic medal of the Lodge of Perfect Union of Perseverance, Paris, 1813 ; &c. He also engraved gems ; his signature occurs on an intaglio representing the portrait of a Musician crowned with laurel and holding a lyre.

Bibliography. — H. Denise, *Le concours de l'An XI*, Gaz. num. franç., 1902, pl. xi. — Marvin, *Masonic Medals*, 1880.

LAMI, ALPHONSE (*French*). Sculptor, born at Paris, 2. June 1822 ; died at Alexandria in 1867. By him are several Portrait-medallions, cast in bronze.

LAMI, STANISLAS (*French*). Sculptor and Writer, born at Paris, 30. November 1855. Since 1882 he has been a regular exhibitor at the annual Salons of the Société des Artistes français. Beside numerous works of sculpture, statues, groups, busts, he has also executed some very fine Portrait-medallions.

Lami is the author of two standard works : *Dictionnaire des Sculpteurs de l'antiquité jusqu'au VIe siècle de notre ère*, 1884, and *Dictionnaire des Sculpteurs de l'École française du moyen âge au règne de Louis XIV*, 1898.

This artist has taken prizes at various exhibitions in France and abroad : Munich (Gold medal, 1892), Chicago (1893), Brussels (1897), St. Petersburg, London, &c.

BIBLIOGRAPHY. — *Dictionnaire des Contemporains.*

LAMPHEAR, W. K. (*Amer.*). Contemporary Die-sinker and Manufacturer of metallic cards of Cincinnati (Ohio). By him are Masonic jetons, advertising tokens, American Masonic Store cards, tickets, dental tokens, &c., some of which are described in Marvin, *Masonic medals*, p. 271.

LAMPAGE, FALCO DE (*Ital.*). A native of Pistoja, and the first Mint-master of Antwerp, whose name is on record. He issued Ecus d'or known as *Faucons Schilde* of John III., 1312-1355.

LAMPRECHT (*Germ.*). Mint-master to the Count Palatine Ludwig of Veldenz at Niederolm (Olme), 1464-1467.

BIBLIOGRAPHY. — J. V. Kull, *Repertorium zur Münzkunde Bayerns*, II, 1903.

LAMPUGNANO, BELTRAMOLA DA (*Ital.*). Mint-engraver at Milan, in the fourteenth century.

LAMUNIÈRE, JOHN (*Swiss*). Contemporary Sculptor and Medallist, residing at Geneva. He has collaborated in some of the recent medals issued at Geneva, and is a partner in the die-sinking works of J. Lamunière & H. Schoenenberger at Versoix. His signature occurs on the following pieces : Badge of the Genevese section of the Swiss Society of Federal Officials, 1902 ; — Advertisement Plaquette of the Die-sinking works of J. Lamunière & Schoenenberger at Versoix, 1902 ; — Tir de l'Escalade, 1902 ; — Third Centenary of the Escalade of Geneva by the Savoyards in 1602, etc.

M. Stroehlin calls Lamunière a young man with a great future.

BIBLIOGRAPHY. — *Revue suisse de numismatique*, XI. — *Patrie suisse*, 1902, p. 297.

LAMY, GUILLAUME (*French*). Mint-engraver in Béarn, *circ.* 1577-1610. He may have been a son of Pierre Lamy, who was Mint-engraver at Aix in 1560. The first mention made of him is dated 1577 and records a payment of 802 livres for ten rings mounted with diamonds, rubies and opals. About 1581 he was Mint-assayer at Morlaas. In the same year he married the widow of Jérôme Lenormant, who was Mint-engraver at Pau from 1572 to 1580. In 1582, Lamy issued at Morlaas pieces of Twenty Sols, Liards, and Baquettes,

which bear his distinctive mark; in 1583, Liards. He then became Mint-master at Pau and issued there Twenty Sol pieces in 1584 and 1585. Until 1590, he remained Mint-master at Morlaas, coupling this office with that of Engraver of the coins of Morlaas and Pau. *Circ.* 1591, Lamy is styled Goldsmith to the King and Engraver of the coins of Béarn, and again in 1604 and 1609. 1599-1604, as Mint-master at Bayonne, he issued there also Quarter and Half Ecus. M. Blanchet thinks he probably died in 1610, when he must have been about sixty years old.

BIBLIOGRAPHY. — J. A. Blanchet, *Les Graveurs en Béarn*, Dax, 1888. — Do, *Histoire monétaire du Béarn*, 1893. — N. Rondot et H. de la Tour, *op. cit.*

LAMY, JEAN (*French*). Second son of Guillaume Lamy; Mint-engraver at Morlaas, from 1613 to about 1637.

LAMY, JEAN (*French*). Mint-engraver at Aix, *circ.* 1572-1578; he was accused of counterfeiting and fled.

LAMY, PIERRE (*French*). Mint-engraver at Aix, *circ.* 1551-1566.

LAMY, RICHARD (*French*). Another son of Guillaume Lamy; Goldsmith, and from 1607 to 1652, Mint-engraver at Pau. He probably died in 1653.

BIBLIOGRAPHY. — J. A. Blanchet, *op. cit.*

LAMYER, HUGUES (*French*). Mint-master at Toulouse, 1529-1540.

LANCE (*French*). A Portrait-medal of Vincent, Count Piccolomini, 1843, is thus signed.

LANCELOT, EUGÈNE GABRIEL (*French*). Contemporary Sculptor, born at Paris; pupil of his father, Camille Paulin Lancelot, and Legrain, Ponscarme, &c. At the Salon of 1884 he exhibited a Portrait-medallion in bronze of Mlle Marcelle Lancelot; — 1887. Mon sergent de section; — Portrait de Mme H***.

LANCELOT, CAMILLE PAULIN (*French*). Contemporary Sculptor and Medallist, residing at Paris. He modelled the ℞ of a Portrait-medal of Beethoven, edited by Bescher in 1899, and previously: 1883. Portrait-medal of Gambetta; — 1884. L'Anatomie en famille, bronze medallion; — 1885. Daphnis and Chloe; — Two Portrait-medallions of Ladies; — 1887. M. & Mme D***; — 1892. Two Portrait-plaquettes, &c.

LANCELOT-CROCE, Mme MARCELLE RENÉE (*Ital.*). Contemporary Sculptor and Medallist; daughter of the sculptor, Emile Lancelot; was born at Paris, and married the Italian sculptor, Signor Croce; pupil of her father, Eugène Delaplanche, Chaplain and Ponscarme. In 1889, she obtained a medal of the Third class and a "Bourse de

voyage", the first ever granted to a lady-artist; in 1892, a medal of the second class.

Before her marriage, Mlle Lancelot already attracted notice as a Medallist, and since 1878, when she was only fifteen years old, she has been a regular exhibitor at the annual Paris Salons. Chavignerie et Auvray give a list of her exhibits between 1878 and 1882 : 1878. Portrait-medallions of M. V***. and his grandson; — M. G. L.***; — Mlle J. L.***; — M. D. L.***; — Prince H. de L.***; — 1879. Gérard-Séguin, painter; — C. L.***; — L. et J. Outhwaite; — Study; — 1880. Studies and Portrait-medallions; — 1886. Portrait-medallions (4), &c.; — 1883. Portrait of M. Français; — Fra Filippo Lippi and Lucrezia Buti, relief; — 1886. Portrait-medallion of M. D. L.***; — 1887. Raphael at the age of 15, medallion; — 1888. Music; — 1891. Mme C. P.***; — Mlle M. L.***; — H. H.

Portrait of Mme Lancelot-Croce.

Leo XIII.; — 1892. Prof. Pinard; — G. L.**.; — L. Français, medal; — 1894. Woman and her destiny; — 1897. Model for a necklace with portraits of popular French women; — Commemorative medal of the Marriage of the Prince of Naples with Princess Helene of Montenegro; — Commemorative medal of the Reunion of Rome to Italy; — The Arms of the House of Savoy; — Portraits of King Umberto and Queen Margherita; — Prince Galitzin; — Mme la Comtesse de Voguë; — Lord Ronald Gower; — Blackington; — 1895. Medal of the International Rifle Meeting of Turin; — Queen Margherita, &c.

After residing for some time at Rome, Mme Lancelot Croce's address is given in the last Catalogue of the Salon (1905) at Epernay (Marne) wherefrom she sent her recent exhibits. Among her latest productions are : Portrait of M. Goubauld; — Hunting; —

M. Gaston Chandon; — Portrait-plaquette of Baccelli; — The Duke of the Abbruzzi; — International Rifle Meeting at Rome, 1902; — Woman and her Destiny; — The Family; — La Champagne; — Portrait of King Umberto I.; — Joan of Arc; — Ste Clotilde; — Ste Geneviève; — Memorial medal of King Umberto I.; — Italian patriotic Societies; — Queen Margherita of Italy (oval plaque); — 25th Anniversary of the Kingdom of

Portrait-medallion of the Dowager Queen Margherita of Italy.

Italy; obv. Busts of Victor Emanuel I. and Umberto I.; — Exhibition at Rome, 1900; — Pope Leo XIII., 1900; — Alessandro Galli, 1899; — Louis Français, 1901; — Volta, Prize Medal of the Ministry of Posts and Telegraphs; — Lord Ronald Sutherland Gower, 1896; — Medal of the Italian Board of Admiralty; — King Umberto I.; — Queen Margherita (*illustrated*); — Necklace of Portrait-medallions of celebrated French women, &c.

At the Salon of 1904, this artist exhibited a frame containing medals in gilt and plated bronze.

The Paris Mint struck in June 1904 a gold medal, which was offered by the 3rd Batallion of Bersaglieri to King Victor Emmanuel III, in commemoration of the anniversary of the creation of the Bersaglieri.

Her commemorative medal of President Loubet's Visit to the Italian Sovereigns is one of her best, and she recently executed a very pretty pendant jewel on the occasion of the Christening of the Prince of Piedmont, with his portrait.

" Mme Lancelot-Croce", says a writer in *Art*, " dont la beauté brille au plus haut degré par le caractère, cette qualité suprême qui est précisément l'essence même de son talent, Mme Lancelot-Croce possède le don de l'invention dans des conditions extrêmement équilibrées. Ce qu'elle veut exprimer l'est toujours d'autant mieux que chacune de ses créations est exempte de tout excès. Rien de trop; pas la moindre surcharge. Tout est dit, mais tout l'est avec mesure et vous n'en appréciez que mieux l'extrême saveur de ce talent qu'il faut ranger parmi ceux qui sont incontestablemeut hors de pair. L'exécution marche, chez elle, constamment de pair avec la pensée; cette main délicate sait imprimer à sa facture des accents virils qui lui donnent une originalité de plus ".

M. Bénédite, Keeper of the Luxembourg Museum, says : " Les médailles de Mme Lancelot-Croce sont d'un art facile et hâtif; on les dirait improvisées. "

A number of this artist's medals are reproduced in Marx's *Médailleurs Contemporains*, Pl. 28 and various Art magazines.

Bibliography. — Paul Leroy, *l'Art*, 1894, p. 34. — L. Bénédite, *Art et Décoration*, 1899. — André Hallays, *La Revue de l'Art*, juillet 1900. — *Catalogues du Salon*, 1900-1904. — R. Marx, *Médailleurs français*, 1889. — Id., *Médailleurs Contemporains*. — *Studio*. XXII, p. 233. — Chavignerie et Auvray, *op. cit.* — J. Dompierre de Chaufepié, *Médailles et Plaquettes modernes*, II, 1903. — *Revue française de numismatique*, 1902, p. 140.

LANCRE, DE (*Swiss*). Seal-engraver at Paris, early part of the eighteenth century. He was Professor at the Academy, and introduced Hedlinger to De Launay, Director of the Paris Medal Mint, 1717.

LANDE. *Vide* **BERTRAND DE LALANDE** *suprâ*.

LANDENY, JEHAN (*French*). Mint-master at Angers, 1486-1510; distinctive mark, after 1491, an A at the end of the obv. legend.

Bibliography. — E. Faivre, *Etat actuel des ateliers monétaires français et de leurs différents*, Paris, 1894.

LANDER (*Swiss*). Genevese Die-sinker of the second quarter of the

nineteenth century. He is known by a Portrait-medal of J. B. Kaupert, Swiss composer and orchestral director, 1833.

BIBLIOGRAPHY.—*Notice sur Jean-Bernard Kaupert faite sur la demande d'un numismate pour servir à expliquer la médaille frappée par la ville de Genève en 1883*, Nyon, 1879.

LANDERER (*Swiss*). Designer of the commemorative Thaler of the Federal Rifle Meeting at Basle, 1879, engraved by Durussel.

LANDES, RICHARD DES (*French*). Goldsmith and Mint-engraver at Tours, 1612-† 1653. He signed *R. de landes* and *R. des landes*.

LANDEVY, JEHAN DE (*French*). Mint-master at Angers, 1486-1510.

LANDI, DOMENICO (*Ital.*). Gem-engraver of Lucca, who was working at Rome in the early part of the eighteenth century. In 1716 he cut a bust of Augustus in chalcedony, which had been ordered of him by the Marquis di Fuentes, Portuguese ambassador to the Pope. In 1720, he executed a portrait of N. Duodo, the Venetian envoy, on an emerald. By him are also two fine gems, of larger dimensions than ring-stones, and presenting portraits of Trajan, Plotina, Matidia and Marciana, facing each other; and the other of Septimius Severus, Julia Domna, Caracalla and Geta. His signature appears further on the following gems: Heads of Socrates, and his disciple Plato; — Head of Livia, onyx; — Commodus and Crispina, cornelian, &c.

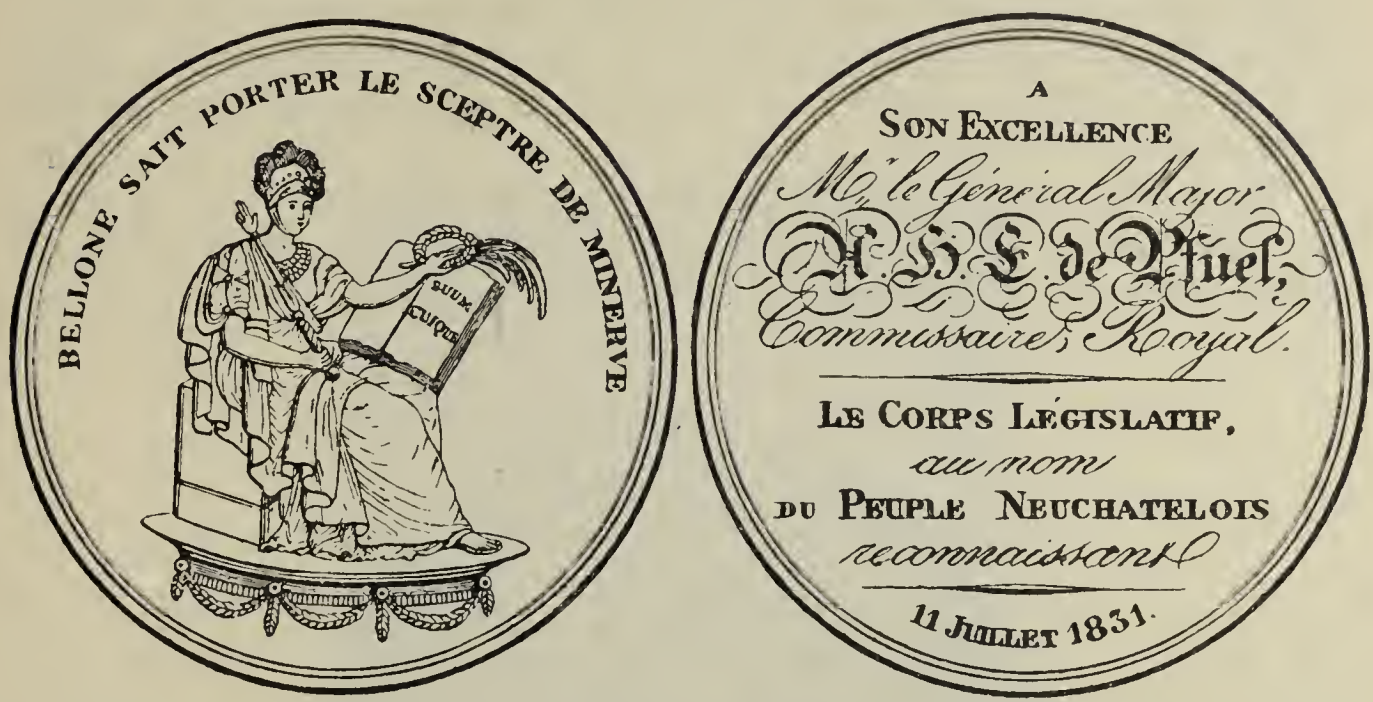
Vettori calls Landi " one of the most famous artists at present in Rome ".

BIBLIOGRAPHY. — King, *Antique Gems*, 1860, 1872. — Babelon, *La Gravure en pierres fines*, Paris, 1894. — Raspe, *Tassie's Gems*, 1791. — Mariette, *op. cit.* — Vettori, *Dissert. glyptogr.*

LANDRY, AMI JEAN JACQUES (*Swiss*). Watch-case-engraver and Medallist, born at Le Locle (canton Neuchâtel), 9. July 1800, died in March 1856. He was the first to introduce the press to stamp watch-cases in the watch-manufacturing district of Switzerland. His press soon obtained fame, and it was used in 1835 by John and Marc Louis Bovy to strike Antoine Bovy's large Medal of Calvin which on account of the high relief required a powerful press.

As a Medallist, he has produced : Commemorative medal awarded to J. J. Huguenin for his services to the State, 1830; — Third Centenary of the Reformation at Neuchâtel, with bust of William Farel, 1830; — Medal presented by the Legislative Council of Neuchâtel to General von Pfuel, Prussian Royal Commissioner, 1831, etc.

The Medallist, M. Fritz Landry, is Ami Landry's nephew.



Æ Medal (of the weight of 80 Thalers) presented to General von Pfuel by the Legislative Council of Neuchâtel, 1831.

BIBLIOGRAPHY. — A. Bachelin, *Ami-Jean-Jacques Landry*, Musée neuchâtelois, 1882, p. 64.

LANDRY, FRANÇOIS (*French*). Sculptor of the sixteenth century, born at Salins (Jura), who worked for the Granvellas and executed in 1540 for their Besançon Gallery a series of 24 Portrait-medallions (two of which still exist), representing the twelve Caesars and other historical celebrities.

BIBLIOGRAPHY. — S. Lamy, *Dictionnaire des Sculpteurs* &c.

LANDRY, FRITZ (*Swiss*). Painter, Sculptor, Medallist, and Professor of Drawing at Neuchâtel (Switzerland). Born at Le Locle in 1842, his childhood was spent amid surroundings which could not fail to impress his mind with love for art. His father and other members of his family were all watch-case engravers, and from his early youth he was accustomed to use the graving tool. His first laurels were won at the Académie des Beaux-Arts of Geneva. In Paris he studied under the celebrated medallist Antoine Bovy, and afterwards he visited Italy, where the taste for sculpture developed itself in him almost to a passion in studying the works of the Renaissance masters. On his return to his native country, M. Landry determined not to imitate, but to create, and to be himself in his own works.

This artist's medallic productions are of real merit. His Portrait-pieces of Agassiz, the great naturalist, and Fritz Berthoud, the distinguished novelist (*illustrated*) are treated, according to the personality, either in very bold or low relief. The gifted writer's

characteristic head, his picturesque costume and headdress, remind one of the Florentine types of the Renaissance. Agassiz's head is that of the savant; the lofty forehead denotes the thinker; the look is that of the keen observer of nature; great kindness and nobility of feelings are revealed by the delineation of the mouth and chin.

But to my mind, the artist's Portrait-plaquette of Louis Favre, the life-long professor of literature and spirituel novelist of Neuchâtel, is a still greater success. Treated somewhat in the manner

Portrait-medal of Fritz Berthoud.

of the Viennese school, this portrait is excellent in every respect, and betrays the long personal acquaintance of the artist with the brilliant and profound scholar, and genial author of the *Nouvelles neuchâteloises*. M. Landry has surpassed himself. The likness is life-like, full of expression. As a former pupil of M. Favre, I can speak for the accuracy of the physiognomy and wonderful rendering of moral traits which are so characteristic in this plaquette.

M. Landry is the designer of the latest Swiss gold coinage, which forms a new departure in the art of coinage. Helvetia is represented with the features of a Swiss maiden, portrayed from nature; in the freshness and energy of her expression, she symbolises a vigorous, valiant, and industrious nation; her eyes, full of hope, contemplate with pride the lofty summits which have witnessed six centuries of freedom and progress; a true daughter of the Alps, she wears a necklet of edelweiss, which adds grace and charm to the picture.

Another charming plaquette by Landry " Sic fugit Tempus" shows the good taste of the artist and allows comparison with the best productions of the French school, without sharing in some of the defects of Charpentier and his imitators.

Portrait-plaquette of M. Louis Favre.

Beside these, the Neuchâtel sculptor has executed many other medals : Louise Adèle, Portrait-plaquette ; — Alfred Bovet, Portrait-plaquette ; — Edouard Desor, 1811-1882 ; — Young Girl nursing

Swiss 20 Franc piece, by Landry.

a doll in her arms ; — A. M. Piaget ; — The Neuchâtel Free Church, 1877 ; — Caisse de famille Meuron ; — Award Medal of the Republic of Neuchâtel ; — The Bourbaki Army Corps interned in Switzerland, 1871 ; — Cantonal Rifle Meeting of Zurich at Albisgütli,

Zurich ; — The Aqueduct of Boudry, 1867 ; — Neuchâtel Agricultural Prize Medal, 1861 ; — Choral Festival at Le Locle, 1861 ; — Federal Rifle Meeting at Chaux-de-Fonds, 5 Franc piece, 1863 ; — Federal Fête of Gymnastics at Neuchâtel, 1862 ; — Inauguration

Pattern 5 Franc piece (not yet issued), by Landry.

of the Neuchâtel Water-works 1857 ; — Centenary of Montmirail Pensionnat, 1866 ; — Inauguration of the Municipal College at Neuchâtel, 1868 ; — Restoration of the Collegiale at Neuchâtel, 1869 ; — Federal Choral Festival at Neuchâtel, 1870 ; — Federal

Medal " Helvetia ", by F. Landry.

Rifle Meeting at Zurich, 1872, 5 Franc piece ; — Federal Choral Festival at Colombier, 1874 ; — Inauguration of the statue of William Farel at Neuchâtel, 1875 ; — J. F. Osterwald ; — David de

Purry (2 var.); — F. A. de Chambrier; — Daniel Jeanrichard; — A. Desor, &c.

The best shots at Swiss federal or cantonal shooting festivals always receive, beside the cups of honour and other prizes, official medals. These had hitherto been, from an artistic point of view, of very commonplace designs — a female holding a carbine, an old Swiss warrior with his arquebuse, William Tell about to shoot the apple off the head of his son, &c. In the medal commemorating the 1898 Federal Tir of Neuchâtel, M. Landry has departed from the old routine, and thus marked a new and thoroughly modern idea of commemorating and representing a great national fête. Not less than the new twenty-franc piece, this work has been the object of sharp criticism and vigorous attacks, which, however, have not had the effect of discouraging the artist. His production is original in its conception and a great achievement as regards the execution. On the obverse, we find a group of marksmen, civilians, and soldiers, and a realistic representation of the Swiss shooting stands of the nineteenth century, with the modern arms, the different types of riflemen, etc. — in a word, a picture of the Swiss people at its great national festival. This is certainly more worthy of being preserved as an historic record than the repetition of well-known emblems and mottoes. The reverse, with the armorial shield of Neuchâtel, heraldic eagle, flags, and in the background a view of the castle and mountains behind, has a most picturesque and charming effect.

M. Landry deserves high praise for his untiring efforts to improve the style of medallic art; surely his best reward for years of patient and persevering labour must be the honour of having signed the coinage of his native country, and handed down to future generations for their contemplation truly Swiss productions of high artistic merit.

Bibliography. — L. Forrer, *A Swiss Medallist : M. F. Landry*, Studio, XVII, p. 87. — *Bulletin & Revue suisse de numismatique*, 1882-1904. — Tobler-Meyer, *op. cit.* — *Catalogue of the Swiss Coins in the South Kensington Museum.* — Dr. H. J. de Dompierre de Chaufepié, *Les Médailles et Plaquettes modernes*, 1903. — *Information kindly furnished by the artist.*

LANDRY, ULYSSE (*Swiss*). Watch-case Engraver of the second half of the nineteenth century. Father of the Medallist Fritz Landry of Neuchâtel. His share in medallic work is only indirect, as I do not know of any medal engraved by him, although I have seen it stated in Sale Catalogues that the medal commemorating the Internment of 80,000 French soldiers in Switzerland, 1871, was by him.

LANE, WILLIAM (*Brit.*). Gem-engraver of the end of the eighteenth century, by whom are the following gems, usually signed : **W. L.** or **LANE F.** : Head of Medusa, carnelian; — Calliope leaning

upon a rock, carnelian; — Head of Sappho, carnelian; — The Character of Zingara of the Chevalier Bernini, &c.

LANÉRY, AUGUSTE (*French*). Contemporary Sculptor, born at Lyons; pupil of M. Fabisch. He is the author of numerous Portrait-medallions.

LANFRANCHI, ANGELO (*French*). Sculptor of the second half of the nineteenth century, born at Ajaccio; pupil of Toussaint and Barre. His signature **A. LANFRANCHI F^it^ PARIS** 1863 occurs on a large Portrait-medallion in bronze, cast, of Laffitte (?), which M. Florange, of Paris, has kindly brought to my notice. In the sixties, Lanfranchi was a frequent exhibitor at the Salon.

LANFRANCO, PAOLO and **LAZZARO** (*Ital.*). Mint-engravers at Milan, in the fourteenth century.

LANG (*Amer.*). A partner in the firm of Knox and Lang, at Worcester, about the time of the breaking out of the U. S. A. Civil War. He signed a medal struck in memory of Governor John Davis.

BIBLIOGRAPHY. — S. A. Green, *A medal in memory of Gov. John Davis*, Amer. Journ. of Num., 1895.

LANG, ARNOLD (*Germ.*). Nuremberg Seal-engraver, 1555. There is a Portrait-medal of him, by the artist S. P. (*illustrated*).

Portrait-medal of Arnold Lang.

LANG, FRANZ XAVER (*Austr.*). Assistant Mint-engraver at Vienna, 1835-1837. He was probably a relative of J. N. Lang, and perhaps his son. By him are also several medals: Josef Franz, Baron von Jacquin, on his death, 1839; — Medal of Prince August Longin von Lobkowicz, 1840; — Alois Joseph Baron von Schrenk und Notzing, 1838, &c.

LANG, FRIEDRICH (*Germ.*). Mint-master at Mosbach (Palatinate), in 1466, and at Tübingen, 1472. He was a native of Nuremberg.

BIBLIOGRAPHY. — Kull, *op. cit.*, I (499), II (710). — Binder, *op. cit.*, 40.

LANG, HEINRICH GOTTLOB (*Germ.*). Heraldic, and Seal-engraver at Augsburg, *circ.* 1750.

LANG, JOSEPH NIKOLAUS (*Austr.*). Medallist and Mint-engraver at Vienna, born at Insbruck in 1776, died at Vienna, 20. May 1835. He was a son and pupil of Thomas Lang, and was first employed at the mint of Hall in Tyrol, then as Assistant-engraver at the Vienna mint, 1815-1827. On January 30, 1828, he was promoted to the post of Director of the Vienna "Graveuraka-demie", and remained in office until his death.

Joseph Lang was a very capable Engraver, and among his best productions I may mention : Prague University ; — Battle of Leipzig, 1813 ; — Battle of Waterloo, 1815 ; — Marriage of the Archduchess Leopoldine with Dom Pedro, Emperor of Brazil, ; — Anton

Archduchess Maria Beatrix of Modena.

Victor, Archduke of Austria, 1833 ; — Archduke Francis IV. of Modena, n. d. ; — Archduchess Maria Beatrix of Modena, n. d. (*illustrated*) ; — Archduke Karl Ambros, son of Ferdinand of Modena, 1809 ; — Foundation of the Ossolinski Library at Lemberg, 1817 ; — Heinrich Friedrich Füger, Viennese painter, 1751-1818 ; dated 1819 ; — Prize Medal of the Styrian Agricultural Society ; 1829 ; — Inauguration of Presburg Hospital, 1830 ; — School Prize Medal, with bust of the Emperor Francis I. ; — Centenary of the canonization of Johannis von Nepomuk, 1829 ; — Alois Joseph Baron von Schrenk und Notzing, 1838 (given by Fiala to Josef Lang, but should probably be attributed to Franz Lang) ; — Alexander von Rudna, Inauguration of a new Church at Gran, 1820 ; — Enthron-

ization Medal of Aloys Joseph, Count Kolowrat-Krakowsky, as Prince-Archbishop of Prague, 1831; — Enthronization Medal of Leopold Maximilian, Count Firmian, as Prince-Archbishop of Vienna, 1832; — School Prize Medal of Teschen, 1803; — Baron Dr A. J. von Stifft, Vienna, 1826; — Recovery of the Emperor Francis II., 1826; — Third Jubilee of the Reformation in Austria, 1817; — The Mineral springs of Baden in Austria, 1820; — Beethoven, 1827; — Niccolo Paganini, 1828; — Rudolph, Count Wrbna, 1823; — Dr Ernst August Kupfer, 1831; — Leopoldina Carolina, Archduchess of Austria, 1817; — Joseph Max, Count Ossolinski, 1817; — Leopoldina Charlotte Josepha, Archduchess of Austria, 1817, &c.

Between 1815 and 1835, a great many of the dies of coins struck at the Vienna Mint were cut by Lang. Matrices and puncheons for Hungarian Gulden and Twenty Kreutzer pieces, 1830, bearing Lang's signature are preserved at the Vienna Mint Museum.

On his medals, Lang signed indifferently **J. LANG F.**; — **JOS. LANG F.**; — **LANG**; — **J. L.**; — **JOSEF LANG F.**

Bibliography. — Bolzenthal, *op. cit.* — Domanig, *Porträtmedaillen &c.* — Fiala, *Beschreibung der Sammlung Böhmischer Münzen und Medaillen des Max Donebauer.* — *Katalog der Münzen-und Medaillen-Stempel-Sammlung des K. K. Hauptmüntzamtes in Wien.* — Ad. Hess Nachf., *Reimmann Catalogue.*

LANG, J. W. (*Germ.*). A Dundee Penny Token of 1798, executed by Peter Kempson, and representing Viscount Duncan on obv., Adam and Eve in the garden of Eden on ℞. has in exergue of ℞ the signature : **J. W. L. DRS (J. W. LANG).**

LANG, PAUL (*Austr.*). Medallist of the third quarter of the nineteenth century, who resided at Vienna. There is a medal by him of Josef Baron von Hammer-Purgstall, the Orientalist, 1774-1856, dated 1847 (?).

LANG, THOMAS (*Austr.*). Medallist of the second half of the eighteenth century, Mint-engraver at Hall in Tyrol, before 1800, and father of Joseph Nikolaus Lang. I have found no record of any of his works.

Bibliography. — Bolzenthal *op. cit.*

LANGA, COUNT JOHANN VON (*Dutch.*). Contemporary Sculptor and Medallist of Hamburg, by whom there are Portrait-medals of Prince Bismarck (Portugalöser, 1895, and Inauguration of his Monument at Friedrichsruh, 1903). I suspect him to be the same person who held the post of Mint-engraver at Calcutta, from 1884 to 1886, and again from 1887 to 1889.

LANGBEIN, HANS GEORG (*Germ.*). Mint-master at Mayence, 1691-1692. His initials **I. G. L.** occur on his issues.

LANGE, F. DE (*Dutch*). Contemporary Die-sinker of Alkmaar. In 1872 he engraved a commemorative medal of the third centenary of Prince William of Orange, 1572-1872.

LANGE, GUGLIELMO (*French*). Sculptor of the second half of the nineteenth century, born at Toulon, 14. August 1839; pupil of Jouffroy and Cordouan. Chavignerie et Auvray give the following Portrait-medallions by this artist : 1864. Portrait of M. C*** ; — 1865. Portrait of M. P. F*** ; — 1868. Portrait of M. A. G***, &c.

LANGE, J. (*Germ.*). Mint-engraver at Moscow, 1718-1719, according to Schlickeysen-Pallmann. His productions are said to be signed **I. L.** A medal of Beethoven, the celebrated musician, is signed **J. LANGE**, and dated 1827.

LANGE, KARL. Fiala erroneously gives to a Medallist of that name two medals, signed **C. LANGE**, commemorating the Marriage of the Emperor Francis Joseph I. and Princess Elizabeth of Bavaria, 1854, and Birth of the Archduchess Sophia, 1857. Both these medals are by **KONRAD LANGE** (*q. v.*).

LANGE, KONRAD (*Austr.*). Medallist and Mint-engraver at Vienna ; died in 1856. From 1843 until his death he filled the post of Assistant-engraver at the Vienna Mint, and was employed in cutting dies for the Austrian coinage, under Joh. Bapt. Würth, and often in collaboration with Franz Gaul, Franz Zeichner, and other artists.

As a Medallist, his work deserves praise for the careful modelling of portraits and the great assurance with which he treated his subjects.

Among Lange's productions are : Inauguration of a Monument to Emperor Francis I. on the Burgplatz, 1846 (signed : **K. LANGE**) ; — Jubilee of Archduke Joseph, Palatine of Hungary, 1846 ; — Medals for Valour in the field, 1848-1849 ; — Baron Franz von Jacquin, naturalist, 1839 (signed : **KONR. LANGE**) ; — Medal for Civil Merit, 1849 ; — Maximilian, Baron von Lerchenfeld ; — Franz Anton Count von Kolowrat-Liebsteinsky, 1842 ; — Moritz Count von Dietrichstein-Proskau-Lesbic, 1846 ; — Franz Liszt, composer, 1846 ; — Anton Baron von Prokesch-Osten, 1846 ; — Jubilee of Patriarch Johann Ladislaw Pyrker, 1847 ; — Rudolf, Count Czernin von Chudenitz, 1847 ; — Archduke Stephen, Palatine of Hungary, 1847 ; — Archduke John, Administrator of the Empire, at the Frankfort Diet, 1848 ; — Abdication of Emperor Ferdinand I., 1848 ; — Josef Baron von Jellachich, 1848 ; — Ferdinand I., 1848 ; — J. Würth, Chief-engraver at the Vienna Mint ; — Dr Franz Wirer von Rettenbach, 1771-1844, dated 1843 ; — Count Vincent Piccolomini of Aragon, 1853 ; — Anniversary medal of Salomon Meier, Baron Rothschild, 1844 ; — Franz V., Duke

of Modena, 1819-1875 ; — Fidelity of the Army to the Emperor Francis Joseph I., 1859 ; — Marriage of the Emperor with Princess Elizabeth of Bavaria, 1854 ; — Birth of the Archduchess Sophie, 1857 (signed : **C. LANGE**) ; — Obv. of Four Ducat pieces, 1857, 1858 and 1859 (℞ by F. Gaul) ; — Viennese " Raths-and Salvator-Pfennige " ; — Medal for valour in the field, executed at Olmütz, 1849 ; — 10th Meeting of the German Society of Agriculture and Sylviculture, at Gratz, 1846 ; — Accession of Francis Joseph I., 1848 ; — The so-called " Fahnen-Medaille", 1848 (℞ by F. Zeichner) ; — Victory of Novara, 23. March 1849 ; — Clemens Wenzel Lothar, Prince Metternich, 1841 (signed : **CONR. LANGE**) ; — Archduke Joseph, son of the Emperor Leopold II., 1776-1847 (*illustrated*) ; — Wilhelm Haidinger, 1856 ; — 70th Anniversary of Salomon

Archduke Joseph of Austria, by K. Lange.

Mayer von Rothschild, 1844 ; — Foundation of the German Fleet, 1848 ; — Prince Aug. Long. de Lobkowitz (1840) ; — Joseph Freiherr Jellacic von Buzim ; — Victory of Novara, 1854 ; — Building of the Arsenal at Vienna, 1855, etc.

In 1845, Lange was entrusted with the cutting of dies for a new Greek coinage of King Otho. Pattern 5 Drachma pieces of that date exist (signed **K. A.**) but were not approved of by the Government, and the old dies engraved by Voigt were still used until 1847. In a later attempt, Lange was more successful. The artist's contribution to this series consists of : AV. 40 Drachmai, 1852 (8 specimens known) ; — 20 Drachmai, 1852 (unique) ; — ÆR. 5 Drachmai, 1851 ; — 1 Drachme, 1851 ; — ½ Drachme, 1851, 1855 ; — ¼ Drachme, 1851, 1855 ; — Æ. 10, 5, 2 and 1 Lepta, 1851, 1857.

Among his dies for the Austrian Coinage are : 4 Ducats, AV 1852 (obv.) ; — 2 Ducats, 1852 ; — Ducats, 1852 ; — Double Gulden, 1852 ; — Gulden, 1852 ; — Sovrani for Lombardy-Venetia, 1853 ; — Mezzi Sovrani, 1853 ; — Double Gulden, 1855 ; — Twenty-Gulden, AV, 1855 ; — Ten Gulden, AV, 1855 ; — Five Gulden, AV, 1855 ; — 4 Ducats, AV, 1858.

BIBLIOGRAPHY. — Wurzbach, *Biog. Lexikon.* — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, 1896. — Fiala, *Beschreibung*, &c. — *Mittheilungen des Klubs der Münz-und Medaillenfreunde in Wien*, 1892-1904. — *Katalog der Münzen-und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamtes*, Wien, 1901. — *Information kindly supplied by M. Jean P. Lambros.* — Joseph & Fellner, *Die Münzen von Frankfurt-am-Main*, 1896.

LANGE (*Germ.*). Contemporary Die-sinker, whose signature occurs in conjunction with that of Düyffcke on a commemorative medal of Hamburg, with view of Ritzebüttel castle on ℞, 1894.

LANGEBEIN, JOHANN JAKOB (*Germ.*). Medallist at Munich, *circa* 1690.

LANGEHAC, JEHAN (*French*). Mint-engraver at Riom and Clermont, 1569-1587. The Mint of St. Pourçain was transferred to Moulins in 1549, from Moulins to Riom in 1552, and from Riom to Clermont in 1592.

BIBLIOGRAPHY. — A. Barre, *Graveurs généraux et particuliers des monnaies de France*, 1868.

LANGEMAN, HEINRICH *Vide* **HENDRIK LAGEMAN**. Nagler calls this artist Langeman, but evidently in error.

LANGER, GUSTAV (*Austr.*). Medallist at Vienna, third quarter of the nineteenth century. His productions appear to be very few in number. Among these I have only seen a commemorative medal of the Emperor Francis Joseph I.'s on the Inauguration of a Monument to Archduke Karl, 22. May 1860 (signed **G. LANGER FECIT**).

LANGHELHAYE (*Belg.*). Die-sinker of the third quarter of the eighteenth century. Some medals and medal-dies by him are preserved at the Brussels Mint.

LANGHERAERTSONE, JACQUES (*Belg.*). Mint-master at Ghent, 1388.

LANGLEY, HELEN (*Brit.*). Contemporary Sculptor and Medallist. She has produced some excellent Portrait-medallions, Panels in silver *repoussé* work, etc.

One of her silvered Reliefs is reproduced in the *Studio*, XXIII, p. 168; another relief in clay " Jeune Mère " was exhibited at the Royal Academy, 1904.

Silvered Relief, by Helen Langley.

LANGLOIS, GASTON LUCIEN (*French*). Contemporary Sculptor, born at Paris. At the Salon of 1904 he exhibited the following medallic productions : Communion (plaquette); — Guardian Angel (plaquette); — The Cradle (Æ and Æ medal).

LANGLOIS, GUILLAUME (*French*). Mint-engraver at Nantes, *circa* 1643-1653 and later. He signed *G. Langlois*.

LANGLOIS, PAUL (*French*). Seal-engraver at Paris, *circa* 1680-1688. He is mentioned in documents of that time in connection with work he undertook for the Medal Mint.

BIBLIOGRAPHY. — J. J. Guiffrey, *La Monnaie des Médailles*, &c. — Babelon, *Histoire de la gravure sur gemmes en France*, 1902.

LANGMANN, ULRICH (*Germ.*). Mint-warden at Nuremberg, 1434.

LANGRES, BARTHELEMI DE (*French*). *Bartholomeus de Lingonis*, also surnamed **GRAVIER**, Mint-engraver at Lyons, 1375-1383.

LANGRES, JEHAN DE (*French*). Engraver of Jetons, of the early part of the fifteenth century. Blanchet gives his date as 1402-1405. He was Die-cutter at the Paris Mint, having been appointed on 1. March 1401 (1402). He died in 1412.

BIBLIOGRAPHY. — Rondot, *Les graveurs de Lyon*, 1897. — Rondot & De La Tour, *op. cit.*

LANJAC, JEAN (*French*). Locksmith of Riom, and Mint-engraver there, 1568-1587.

LANNE, ETIENNE. *Vide* **ETIENNE DELAUNE**. Bolzenthal misspelt this Medallist's name.

LANNO, FRANÇOIS GASPARD AIMÉ (*French*). Sculptor, born at Rennes, 7. January 1800; pupil of Cartellier and Lemot; second Grand Prix de Rome, 1825; first Grand Prix in 1827; medal of the second class in 1843; Knight of the Legion of honour, 14. November 1855.

Beside numerous works of sculpture, Lanno executed also various Portrait-medallions in clay and bronze: 1867. Portrait of M. L***; — Montaigne; — Fénelon, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

LANNOY, JACQUES DE (*Germ.*). Mint-master to the Princes of Hohenlohe at Langenburg, 1622.

LANKELMA, P. (*Dutch*). Die-sinker of Utrecht, by whom there are medals with portrait of Dr Franz Cornelis Douders, 9th Ophthalmic Congress, 1899 (Boston Collection); — Death of King William III., 1889; — First year of Reign of the Queen Regent, Emma, 1896; — Queen Wilhelmina, &c.

LANSON, ALFRED DÉSIRÉ (*French*). Sculptor, born at Orleans; pupil of Rouillard, Jouffroy and A. Millet; studied also at the Ecole des Beaux-Arts; medal of the third class in 1875; prix de Rome in 1876; medal of the second class in 1879. Among the many Portrait-medallions he modelled, Chavignerie et Auvray mention: 1870. Portrait of Mme R. L***; — Portrait of M. E***; — 1872. Portrait of Mme L. R*** (bronze medallion); — 1874. Portrait of M. F. D*** (bronze), &c.

LANSON, ERNEST (*French*). Sculptor, born at Orleans, 12. November 1836. He modelled a number of Portrait-medallions, mostly of friends: Mlle Marguerite Lanson; — Portrait of MMlles E***, and M***; — Portrait of M. S***, 1875; — Portrait of M. Ruffin, 1880, etc.

LANSON, ERNESTINE (*French*). Sculptor, born at Orleans ; a daughter and pupil of E. Lanson. She is the author of Portrait-medallions of herself, Mlle Marguerite Lanson, and others.

BIBLIOGRAPHY. — Chavignerie et Auvray, *Dictionnaire général des artistes de l'école française,* 1882.

LANTASQUE, MARTINET (*French*). The last Master of the Mint at Mirabel-aux-Baronnies, in conjunction with Claude Lajonis, 1426.

BIBLIOGRAPHY. — E. Faivre, *État actuel des ateliers monétaires français*, Paris, 1890.

LANTÉRI, ÉDOUARD (*Brit.*). Contemporary Sculptor, a native of Burgundy, now a naturalised Englishman, is a pupil of the Ecole des Beaux-Arts, of Cavelier, Aimé Millet and Guillaume. He became assistant to Sir Edgar Boehm, when he was but twenty years old. He succeeded M. Dalou as master of the sculpture classes in the National Art Training School, now the Royal College of Art, South Kensington.

Prof. Lantéri is a member of the London Society of Medallists, and the author of a number of cast Portrait-medallions in bronze. Among these, Dr F. Parkes Weber mentions in his book on *Nineteenth century English medals by foreign Artists* the following : Sir J. Edgar Boehm, Bart., R. A., 1891 (signed : **ED. LANTÉRI**) ; — Sir Squire Bancroft, actor, 1889 ; — B. Bertrand, fencing master, 1889 ; — Mrs. Adelaide M. Moore, 1893 ; — George Morton, painter, 1889 ; — Robert Glassby, sculptor, 1888 ; — William Glassby, artist, 1888 ; — Andreas Grass, sculptor, 1888 ; — Sir Augustus Harris, 1890 (a struck medal, with ℞ Winged figure of Victory &c. ; modelled by Prof. Lantéri and struck by Heming & Co) ; — The French Hospital in London, 1898 ; — Portrait-plaquette of R. Phené Spiers, 1905 ; — Portrait-plaquette of Mrs L. W. Carnegie and daughter, 1905, &c.

" Considered as a sculptor only ", says Mr. Spielmann, " Mr. Lantéri is a man of exceptional ability, endowed with a highly artistic temperament, and scarcely surpassed in this country or out of it in extreme dexterity in the use of the clay. This cleverness is absolutely marvellous, and his work is brilliant, individual, wonderful ... As a sculptor of portraiture his power is seen to be great ; he is full of vigour and animation ... As a teacher he has no superior, and many a successful sculptor of to-day owes much to his untiring energy, encouragement, and interest, such as he takes in all who have the good fortune to come under his care. " (Spielmann, *British Sculpture and Sculptors of to-day*, pp. 127-128).

M. Lantéri's latest exhibits at the Royal Academy are restricted to sculptural work : 1899. Bronze bust of J. Sparkes, Esq. ; — 1900. Statuette of J. A. Grant, Esq. ; — 1901. " Paysan ", head in bronze ;

— 1902. Rêverie, bust in marble; — 1903. Sir Walter Sendall, G. C. M. G., bust in marble; — Sir William Abney, K. C. B., F. R. S., bust in bronze; — H. M. King Edward VII., bust in bronze (to be placed in the French Hospital, London); — Portrait of a gentleman, bust in marble.

BIBLIOGRAPHY. — F. Parkes Weber, *Medals and Medallions*, &c. — *Royal Academy Catalogues*, &c.

LANTING, KLEIS (*Dutch.*). Silversmith, and Medallist of Amsterdam, born in 1783, died in 1827. " He was a clever engraver", says Bolzenthal, "and did a number of portraits of distinguished persons, with a masterly hand, in silver, and in the old way". Lanting's medals are often uniface, like those of Pieter van Abeele; he only cared for the likeness which he cut in the steel with great freedom and technical knowledge. By him are : Portrait of Simon Stevin, of Bruges, teacher and friend of Prince Maurice of Orange (after an older work); — Johan de Witt (68×91 mill.); — Cornelis de Witt (72×93 mill.); — Samuel van Hoogstraten (74×100 mill.); — Dr Pieter Camper, of Leyden; — Dr Hermann Boerhaeve, of Leyden; — Rutger Jan Schimmelpenninck, 1806, etc.

Bolzenthal eulogizes in highly appreciative terms the portrait-medal of Simon Stevin, but Cte de Nahuys speaks of it as "une copie assez mal venue".

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Cte Maurin Nahuys, *La numismatique à l'exposition rétrospective d'art industriel à Bruxelles*, 1888, Revue belge, &c.. 1889, p. 392. — *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen*, 1903.

LANTZHÜTEL, C. (*Germ.*). Mint-warden at Nuremberg, 1434.

LANZ, KASPAR (*Germ.*). Mint-master at Dillingen, Bavaria, 1623.

LANZ-GIROD, R. (*Swiss*). Engraver and Designer of various medals, such as those commemorating the Rifle Meeting of Western Switzerland at Bienne, 1893 (struck by Homberg) and the Federal Meeting " Tir au flobert " at Bienne, 1899 (struck by Furet).

LAOUST, ANDRÉ LOUIS ADOLPHE (*French*). Contemporary Sculptor, born at Douai on the 16th. September 1843; pupil of Jouffroy. He obtained awards in 1873 and 1874, and a silver medal in 1887. By him are numerous Portrait-medallions : 1869. Portrait of Mlle J***; — 1870. M. L. Potier; — 1872. Mlle M. D***; — 1875. E. Deverny, painter; — 1876. Mme Vienne; — 1879. Dr P***; — 1884. Mme A. C***; — 1893. Edouard Martin; — 1901. M. P***; — 1904. M. S***. All these are cast in bronze.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

LAPAIX, JEAN I (*French*). Engraver of Jetons at Nancy, *circ.* 1698-1714.

LAPAIX, JEAN II (*French*). Engraver of Jetons, born in 1722, died 21. September 1773.

LAPAIX, THOMAS (*French*). Engraver of Jetons, also at Nancy, born in 1704, died 11. July 1773.

LAPI, A. E. (*Ital.*). Sculptor and Medallist of the first half of the nineteenth century. His signature occurs on a Portrait-medallion of the actor Paul Belli-Blanes, † 1823.

LAPI, JEAN (*Ital.*). Sculptor and Medallist of the eighteenth century. By him are various Portrait-medallions, of which I have seen one of Emmanuel de Richecourd, cast in bronze.

LAPIE, ROBERT (*French*). Money-changer at Paris, 1322-1323. In conjunction with Jean Poillevilain he issued a jeton, described in *Revue numismatique*, Paris, 1884, p. 365.

LAPORTE, ÉMILE (*French*). Contemporary Sculptor, born at Paris; pupil of Thomas. He obtained in 1885 a medal of the third class, in 1886 a Bourse de voyage, in 1887 a bronze medal, and in 1897 a medal of the second class. At the Universal Exhibition of 1900, this artist exhibited a frame containing six medals depicting various subjects, and at the Salon of 1905 a Portrait-medallion in bronze of Mme Dubois.

LAPORTE, GEORGES (*French*). Contemporary Sculptor, by whom a Portrait-medallion of G. Dubois in bronze was exhibited at the Salon of 1883.

LAPORTE, GUILLAUME DE LA (*French*). Mint-master and Engraver at Toulouse, *circ.* 1354-1359.

LAPORTE, LÉO BLAIRSY (*French*). Contemporary Sculptor, born at Toulouse; pupil of Mercié and Falguière. At the Salon of 1890 he exhibited four bronze Portrait-medallions; 1891. M. Meyer; — M. Raynaud, &c.

LAQUIS, DOMINIQUE (*French*). Sculptor of the nineteenth century, born at Guebviller, 20. April 1816. He modelled Portrait-medallions, some of which were exhibited at the annual Paris Salons in the fifties and sixties of last century.

LARCHIER, PIERRE (*French*). Mint-master at Angers, before April 1353.

LARDY, FRANÇOIS GUILLAUME (*Swiss*). Seal-engraver, Painter on enamel, and Copper-plate-engraver, born at Auvernier (Neuchâtel) in 1749. He studied at Geneva.

By him are some Portrait-medallions; among these, one of the Abbé de Condillac, 1780.

BIBLIOGRAPHY. — A. Bachelin, *F. G. Lardy*, Musée neuchâtelois, 1876, 24.

LARMIÉ, PIERRE PHILIBERT (*French*). Sculptor, born at Dijon in 1752, died there on the 7th of August 1807. He was a pupil of Couston, and Professor of sculpture at the Dijon Art Schools. By him are Portrait-medallions in terracotta, in the style of Nini, one of which represents Louis XVI., 1793.

LAROCHE (*French*). An eighteenth century Die-sinker of Grenoble, who is said to have imitated a great number of the rare coins in the cabinet of Pellerin.

BIBLIOGRAPHY. —Blanchet, *Numismatique du moyen âge et moderne*, II, p. 364. — *Numismatic Chronicle*, VI, p. 54. — *Durand MS. Catalogue.*

LA ROÉ, JEAN DE (*French*). Mint-engraver at Valenciennes, *circ.* 1445-1448.

LAROQUE, ANATOLE (*French*). Contemporary Sculptor of the second half of the nineteenth century, born at Paris; pupil of Jouffroy and Thomas. He designed various medals; and is the author of Portrait-medallions in clay and bronze.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

LA ROTIÈRE, JEAN DE (*French*). Goldsmith of Troyes, and Mint-engraver at Lyons, appointed in 1426; he died between 1429 and 1434.

LA ROTIÈRE, PIERRE DE (*French*). Mint-engraver at Troyes, *circ.* 1379-1406. In 1380-81 he executed a silver statue of St. Stephen for the tomb of Count Henry, and a silver head of a Queen for the mausoleum of Count Thibaut. He was the father of Jean de la Rotière.

BIBLIOGRAPHY. — N. Rondot & H. de La Tour, *op. cit.*

LARREGIEU, FULBERT PIERRE (*French*). Contemporary Sculptor, born at Bordeaux; pupil of Maggesi and A. Dumont. His Portrait-medallions in wax, clay and bronze have met with considerable success.

LARROY, BERTRAND DE (*French*). Mint-master at Bayonne, 1490-1498; distinctive mark, two pellets between the anchor and fleur-de-lis.

LARSSEN, JENS (*Dan.*). Medallist of the third quarter of the seventeenth century. His date is given by Schlickeysen-Pallman as 1650-1660.

LART, PIÉRART DU (*French*). Engraver of the fifteenth century, by whom is a Jeton with the legend : + PIERART : DV.LART : MA : FEET.

LARUE, BERNARD DE (*French*). Mint-engraver at Bayonne, 1552 to 13. November 1560.

LARUE, JEAN DENIS (*French*). Sculptor of the second and third quarters of the nineteenth century ; pupil of Klagman. He executed several Portrait-medallions in clay and bronze, which are of some merit.

LARUE, PIERRE DE (*French*). Mint-engraver at Bayonne, 1523-1536, then at Bordeaux, 1536-1550. He signed *pierre de la rue*.

LASANTZ, or **LASÄNZ**, also **LASÄNNZ VON FRIEDENEGG, HANS** (*Austr.*). Mint-master at Gratz, 1577-1579 and 1586-1590 ; then at Prague, 1600-1609. Distinctive mark, three stars in shield.

It does not appear very clear from documents whether the Hans Lasanz, Mint-master at Gratz, who left that place with a debt of 12000 fl. is the same as Hans Lasanz von Friedenegg, Mint-master at Prague, apparently between 1600 and 1609, and who provisionally filled the same office at Vienna, in 1605 ; but there is little doubt that it is so.

BIBLIOGRAPHY. — Fiala, *op. cit.* — C. Oesterreicher, *loc. cit.*, Mitth. des Klubs &c., 1890, pp. 15, 29, 61.

LASSAGNE (*French*). This Medallist's signature occurs on a Portrait-medal of Dr F. A. Mesmer (2 var., one of which is in the Boston Collection).

LASSAUX, JEAN MARIE PHILEAS (*French*). Contemporary Sculptor, born at Ecordal (Ardennes); pupil of Lebœuf. Among the Portrait-medallions modelled by this artist are : 1872. L. G. Lefèvre (terracotta); — 1873. H. Petit (bronze); — 1875.

Mlle C. Perraudau (clay); — 1876. George Washington (bronze), &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

LASSEN & C° (*Belg.*). Die-sinkers and Manufacturers of buttons, established at Brussels, about 1850. In 1846 they sought authorization to strike 10.000 kilogrammes of 1 and 2 centime pieces for the Republic of Haïti, but the order was finally given to Dumoulin-Paques, of Liège.

LASSERRE, FIRMIN PIERRE (*French*). Sculptor and Medallist, born at Barrante (Basses-Pyrénées); pupil of A. Millet and Albert Bréauté.

At the Salon of 1898, he exhibited : Medal of Marie Antoinette; — A Seal (St. Anthony of Padua); — 1899. Communion of St. John; — Virgin; — Enfant du lys; — Source; — Genius; — 1901. A frame containing 20 plaquettes and medals, among which the following : Chapelle; — Aiglon; — Marguerite; — La Perle; — Charmeuse; — Marriage Souvenir plaquette; — Virgo purissima; — Patria, etc. In 1902, 11 medals and plaquettes, also 5 large Portrait-medallions. In 1903, 11 medals and plaquettes, comprizing : Birth of Venus; — Neptune and Amphitrite; — Portrait of M. Rigla; — "Christening" Souvenir Medal; — Harmonie; — Head of Christ; — Virgo purissima (sev. var.); — Ecce Panis; — Salon of 1904. Frame containing twelve medals and plaquettes, representing religious and mythological subjects, perhaps somewhat overdone; — Salon of 1905. Confirmation; — Communion; — Vision of St. Anthony; — St. Christopher; — Drunkenness of Pan; — Rustic scenery; — Portrait of M. Rigla; — Portrait of a gentleman; — Marriage Plaquette, &c.

BIBLIOGRAPHY. — *Catalogues of the Annual Paris Salons*, 1904, &c.

LASSUS, NICOLAS DE (*French*). Goldsmith, Medallist and Mint-engraver at Nancy, *circa* 1569-1574. He worked for Charles III., Duke of Lorraine. Lepage quotes various documents recording payments made to him for work done in connection with the Mint. Coins and medals of Charles III. exist by him, and he may be also the author of a medal with his own portrait, and the legend : N.DE.LASSVS.AETATIS.26.1570 (diam. 65 mill.).

BIBLIOGRAPHY. — Lepage, *Notes et Documents sur les Graveurs de Monnaies et Médailles et la fabrication des monnaies des ducs de Lorraine*, Nancy, 1875. — Mazerolle, *Les Médailleurs français*, Paris, 1902. — Rondot & de La Tour, *Graveurs et Médailleurs &c.*, 1904.

LA TALANI. *Vide* **TERESA TALANI** (*Ital.*). A clever Neapolitan Gem-engraver of the end of the eighteenth century and beginning

of the nineteenth. Her signature, **LA TALANI** occurred on a Head of Plato, exceedingly well engraved upon a fine onyx of two strata, in the Morrison Collection (Sale Catalogue, 1898, lot 237 A); also on a cameo in agate with busts of Napoleon and Josephine, in the Kibaltchich Collection (Paris, 1905).

Portrait-cameo of Napoleon I. and Josephine.

LATHEM, LIEVIN VAN (*Belg.*). Goldsmith and Seal-engraver, mentioned from *circ.* 1493, and who died in 1515, at Antwerp, where he resided. By him are Seals of the Archduke Philip the Fair; — Gérard Numan; — Archduchess Margaret of Austria, sister of Philip; — Seals for the Chancery of Brabant (executed in conjunction with Jan Van Nymmegen); — Seal of Philip the Fair for the Netherlands, after Philip's inheritance of the crown of Castile, on the death of Isabella, 1504; — Seals with arms of the Emperor Maximilian and of his grandson, the Archduke Charles, 1509, &c.

Bibliography. — A. Pinchart, *Biographies des Graveurs belges*, Revue de la num. belge, 1855, p. 369. — *Biographie Nationale de Belgique*, 424.

LATIMER, WILLIAM LORD (*Brit.*). Mint-engraver in London, under Edward III., and Richard II. (1329-1381). We read in Ruding: " After the death of Lord Boutetourt, in the 18th year of Edward II., Maud his widow sold this office to William Lord Latimer, for himself and his heirs, in the 3rd. year of Edward III. As he made that purchase without the king's license having been first obtained, he was obliged to sue out his pardon; which was allowed; and the king further granted for himself and his heirs, as far as he had power, that the said William should have and hold, for himself and his heirs for ever, the said office of the king and his heirs, by the service due and accustomed, without any impediment, &c."

"After this he seems to have enjoyed his office quietly until about the 27th year of Edward III., when he presented a petition to the king in parliament, stating that the office of engraver and maker of the king's dies in the Tower of London and city of Canterbury belonged to him and his heirs, as plainly appeared by divers evidences; that of late he had been disturbed by the king's

Noble of Edward III.

servants in having and using the said office, touching the coins of noble, half and farthing noble, and the groat; because the said coins were then but newly commenced. He therefore prayed that the king would please to command full inquiry to be made, in that parliament, touching the same, and do right and reason to him, on the consideration that he had possession of the

Early Noble of Edward III., with **L** in centre of R.

said office before such coins were made. In consequence of this petition he was commanded to produce his charters and other evidences.

"The further proceedings do not appear; but it should seem that the determination was favourable to the petitioner, as the office was confirmed to him, about twenty years afterwards, without any exception of the coins above-mentioned.

"He held this office until his death, in the 4th year of Richard II."

According to the above-quoted documents, Latimer is responsible for the dies of the first and subsequent coinages of Nobles, and Groats, &c. of Edward III., and it is interesting to note that on the first issue of Nobles and Quarter Nobles (no Half Nobles having yet been found of that issue), an L occurs in centre of R/L. This L is said to represent the name of the Mint (London). But after 1346, the L was altered into an E, for the King's initial. It has been

Seal of the Corporation of Moneyers, *temp* Edward III.

suggested (*Vide* S. M. Spink, *The Use of the Initial Letter L upon some of the Gold Coins of Edward III.*, Num. Circ., XV, 7562), that the alteration might have been made in consequence of possible complaints "by the king's servants" against Latimer for having placed on the coins the letter L which would stand for his own initial as well as for that of the London Mint.

The coins issued under Latimer's tenure of the office of Die-cutter are the following : EDWARD III. A. *1st Coinage*. Florins, Half Florins and Quarter Florins. *2nd Coinage*, 1344. Nobles and Quarter Nobles (L in centre of R/L). *Third Coinage*, 1346. Nobles, Half and Quarter Nobles (E in centre of R/L.). *4th Coinage*. 1351-1360. Nobles, Half and Quarter Nobles (several varieties, with Title of

King of England and France). 1360-1369. Nobles, Half and Quarter Nobles (sev. var., Title of King of France omitted, that of Duke of Aquitaine generally used on the Nobles and Half Nobles). 1369-1377. Nobles, Half and Quarter Nobles (sev. var., Titles of King of France and Duke of Aquitaine both used on Nobles; flag at stern of ship on Half Nobles). — Æ. Groats, Half Groats, Pennies, Halfpennies and Farthings. The Groats belong to three distinct coinages, 1351-1360, 1360-1369, and 1369-1377, varying in the King's titles, as the gold coins. The Half Groats and subsidiary silver coins do not follow the Groats in many particulars. — RICHARD II. AV. Nobles, Half Nobles and Quarter Nobles (varieties with obv. or R. from die of Edward III). — Æ. Groats, Half Groats, Pennies, Halfpennies and Farthings.

An interesting Seal, reproduced here, of the Corporation of Moneyers, *temp.* Edward III., may have been engraved by, or by order of, Lord Latimer. Beneath the figure of Moneta (or Justice) is a full-faced head of Edward III. between two roses in a quatrefoil compartment, as on the Pattern Groats of that ruler.

Bibliography. — Ruding, *Annals of the Coinage of Great Britain and Ireland*, London, 1840. — Kenyon, *The Gold Coins of England*, London, 1884. — Hawkins, *The Silver Coins of England*, London, 1887.

LATOUR, LOUIS (*French*). Contemporary Sculptor, by whom are various Portrait-medallions, which were exhibited at the Paris Salon since 1883.

LATRILHE, PIERRE (*French*). Mint-master at Bayonne, 1829-1835. Distinctive mark : a rose.

LATRY, ANNA (*French*). Contemporary Painter and Sculptor, born at Paris; pupil of Mme Girardin and Mme D. de Cool. By this artist are Portrait-medallions of Mme Blanche Pierson, the actress; — Mlle E. Breton; — Mlle P. P. Edwards, and others.

LATTFERSACK, F. (*Germ.*). Mint-master at Rostock, 1796-1802. In 1796 he issued a thousand Ducats, for which the dies were supplied by the Mint-master of Lübeck. The coins bear the initials **F. L.** or *F. L.*

LAUBENHEIMER, R. (*Amer.*). Contemporary Medallist, residing at New York. He is the author of various Masonic and other medals, among which I have noted : Masonic Red Cross Degree, with bust of Washington, 1875; — Howard Benevolent Association (yellow-fever), Savannah, 1876.

Bibliography. — Marvin, *Masonic Medals*, 1880. — *Dr Storer's M S.*

LAUCH, BALTHASAR (*Germ.*). Goldsmith and Medallist of Leipzig, second half of the seveenteenth century. His dated medals, mostly cast oval medallions of good workmanship, were produced between 1669 and 1683. Among these are the following : " Gnadenpfennige " of John George II., 1669 (signed **B. L.** on R℞. ; three varieties, one *illustrated*) ; — Ernest the Pious of Gotha and his consort Elizabeth

Badge of John George II., Duke of Saxony.

Sophia of Altenburg (unsigned, but attributed to Lauch by Dr Merzbacher) ; — Jacob Boehme, the sophist and mystic, 1575 (there is a modern reproduction of this medal, or it may be altogether a concoction).

Bibliography. — Erbstein, *Erörterungen*, &c.— Dr Merzbacher, *Kunst-Medaillen-Katalog*, 1900. — *Münz-und Medaillenfreund*, p. 4. — *Frankfurter Münzblätter*, 1899, p. 42.

LAUCH, HANS (*Germ.*). Mint-master at Quedlinburg, 1620-1624 and 1633-1637. His issues are said to be signed **H. L.** or **HL**.

LAUER, ERNST LUDWIG SIGMUND (*Germ.*). A Nuremberg Diesinker and Manufacturer of counters, 1791 — *circ.* 1797 (according to Kull, *Repertorium* &c. II, p. 710). He was born in 1762 and died in 1853. At Nuremberg he was known as " Flinderleinsschlager ", or maker of tinsel ornaments, pendants, jetons &c.

LAUER, HANS CHRISTOPH (*Germ.*). Mint-master at Nuremberg, 1623-1639 (Kull, II, 710). Lauer was a Goldsmith by profession, and according to Gebert, he applied for the post of Master of the Mint in October 1618, and already in the same year, on the 9. December, he was entrusted with the issue of 150 Goldgulden

for Würzburg, which bear his distinctive mark, a star. In 1619, Lauer restruck a large number of foreign gold coins into Nuremberg Goldgulden; again in 1620, and 1621, he was ordered to coin a large quantity of gold and silver currency. He died in September or October 1639 and was succeeded by his son, Johann or Hans David Lauer. His distinctive mark on the coins is a star.

Bibliography. — C. F. Gebert-Nürnberg, *Geschichte der Münsztätte der Reichstadt Nürnberg*, 1891. — Ammon, *op. cit.*

LAUER, HANS DAVID (*Germ.*). Mint-master at Nuremberg, 1639-1646. He left for Poland in 1647. Kull gives the date of his activity at Nuremberg as 1639-1650, evidently in error.

LAUER, JOHANN FRANZ (*Germ.*). Mining-and Mint-administrator to the Kingdom of Bohemia, 1721-1732.

LAUER, JOHANN JAKOB (*Germ.*). Die-sinker and Manufacturer of counters at Nuremberg, born in 1788, died in 1863. He was a son of Ernst Ludwig Sigmund Lauer, and under him the business, which his father had allowed to drift, gradually advanced and regained its former reputation.

LAUER, LUDWIG CHRISTOPH (*Germ.*). Die-sinking establishment, founded in 1729, and reconstructed in 1860 under the style of "*Münz-Präge Anstalt L. Chr. Lauer*", Kleinweidenmühle No. 12, Nuremberg.

Begun in modest circumstances, the Lauer business was first developed by Johann Jakob Lauer, 1788-1863, son of Ernst-Ludwig Sigmund Lauer, but the real genius, who gave the establishment its present importance, was Ludwig Christoph Lauer. The vast improvements, both mechanical and artistic, which he introduced, since 1848, when he succeeded his father, Johann Jakob Lauer, until his death, in 1873, speak for the uncommon productive faculties and rare commercial abilities of this great worker. He knew, too, how to foster the ever-growing interest of the masses for medals, and he successfully attained the purpose of his life, in conquering the feeling of prejudice which existed against all the applied arts in general. He raised the standard of medallic art in Germany, and although his productions cannot be said to rank very high in artistic excellence, he paved the way in Germany for the modern school which, borrowing on the one hand from the style of work of French medallists, and on the other from that of the Austrian masters, is gradually making its influence felt, and may even yet revive the glorious traditions of the celebrated Nuremberg artists of the early sixteenth century.

L. Chr. Lauer started business in 1848 in the Waizenstrasse, n° 1468 as Medallist and Counter-manufacturer. In 1854 he introduced one of Uhlhorn's Coining-presses, thus doing away with handiwork. Four years later he moved into the present premises in the Kleinweidenmühle, where water power could be used for the working of the recently acquired presses, balanciers and other machinery.

In 1873, L. Chr. Lauer died, leaving his wife **BETTY LAUER** and three sons to carry on the works, which still gained in importance and extension. Steam power was added in 1881, and in 1884/85 new buildings with every accommodation were erected to cope with the ever increasing trade. In March 1888, the three brothers **JOHANN LAUER**, commercial manager, **LUDWIG LAUER**, technical manager, and the medallist **WOLFGANG LAUER** took the entire direction of affairs, aided by a competent staff of modellers, die-sinkers, silversmiths, and about one hundred workmen, enabling them to undertake every kind of medallic and decorative work in metal.

Among the best known earlier productions by the Lauers, I may mention the following: Jeton of Louis XVI., 1790; — Another of 1791 (sev. var.); — Death of Louis XVI., 1793; — Peace of Campo Formio 1797; — Coronation of Napoleon I., 1804 (7 var.); — Napoleon I. inaugurates the Golden Age, 1804; — Peace of Presburg, 1805; — Inauguration of the Railway from Nuremberg to Bamberg, 1844; — Foundation of the Masonic Lodge at Nuremberg, 1851; — Archduke John of Austria, Administrator of the Empire, 1848; — Adam von Itzstein; — Deutschland über Alles; — Termination of the Franco-German War, 1871; — Destruction by Fire of the St. Lorenz Church at Nuremberg, 1865; — Battle of Wörth, 1870; — Victory Day, 1871; — 4th Centenary of Albrecht Dürer, 1871; — Death of Pope Pius IX., 1878; — Accession of Leo XIII., 1878; — Rifle Meeting at Frankfort-on-M., 1862; — Birth of Alexander von Dachenhausen, 1848; — Baroness Frederica von Dachenhausen, 1864; — Henry William Edward von Dachenhausen, 1853; — Alfred von Dachenhausen, 1858; — Goethe and Schiller Memorial at Weimar, 1857; — Inauguration of the Railway from Nuremberg to Fürth, 1860; &c.

It would be almost impossible to give a complete list of Lauer's productions, and I shall content myself with enumerating some of the more important ones issued during the last 25 years; — 1882. German Imperial military manœuvres in Silesia; — 1883. Death of Richard Wagner (sev. var.); — 4th Centenary of Martin Luther (sev. var.); — Silver Wedding of Crown Prince Frederick and Princess Royal Victoria; — Dr Kopp; — Third Centenary of the Relief of Vienna by Sobieski III., King of Poland; — Sobieski III. of Poland; — Death of Dr Mack; — Dr Jordan of Frankfort-on-M.; — Dr von Schuch; — 1884. First Production of Parsifal at Bayreuth; — Rifle

Meeting at Jauer (Silesia); — Occupation of Angra-Pequena by Germany; — Römhild Orphanage; —Nuremberg Commercial School;— Marabini Marriage Medal; — Schwartz Marriage Medal; — Zimmer-

Portrait-medal of Reinhold Begas, modelled by his son Werner Begas, and struck by L. Chr. Lauer.

mann Marriage Medal; — Cleves International Sporting Exhibition; — 1885. International Exhibition of Gold and Silver work at Nuremberg; — Sports Exhibition at Nuremberg; — Bulgarian War against

Servia (with bust of Prince Alexander); — Duke Ernest II. of Saxe-Coburg-Gotha (2 var.); — Prince Bismarck's 70th Birthday; — Jubilee of the Nuremberg-Fürth Railway; — Death of Prince Frederick Charles; — Heimeran, Lauinger, Carse, Katzenstein, Sachs, and Böcks Marriage Medals; — 1886. National Exhibition at Altenburg; — Horticultural Show at Anclam; — Centenary of the " Friedrichshütte ", Silesia, (with busts of William I. and Crown Prince Frederick); — Marriage of Michael Katzenstein; — The Frankfort Regattas; — Emperor William I.'s 25th Anniversary of Accession; — 80th Anniversary of service of William I.; — Prince Alexander of Bulgaria; — College for Girls at Nuremberg; — The Prince Regent Luitpold of Bavaria visits Nuremberg; — Dr Haffner, Bishop of Mayence; — Death of Louis II. of Bavaria (sev. var., with views of his various residences); — Director Lohmann; — Bachofen von Echt, New Year's Medal; — Death of Franz Liszt; — Visit to

Pattern Crown of Queen Victoria, 1887, issued by Spink & Son, struck by L. Chr. Lauer.

Nuremberg of the Crown Prince; — Bölian, and Plateau, Marriage Medals; — 1887. IX. German Federal Jubilee Rifle Meeting at Frankfort-on-M. (sev. var.); — International Horticultural Exhibition at Dresden; — Agricultural Exhibition at Bautzen; — Hunting Exhibition at Koenigsberg in Pr.; — First " Wander " Exhibition at Frankfort-on-M.; — III. Middle Franconian Federal Rifle Meeting at Eichstädt; — Pattern Crown (*illustrated*) and Sixpence, struck in various metals (issued by Spink & Son); — Queen Victoria's Jubilee (sev. var.); — William I., 70th Anniversary as Chief of the Royal Regiment of Grenadiers, Liegnitz; — 50th Anniversary of the Frankfort Choral Society " Arion "; — Siegmund Strauss; — 90th Anniversary of William I.; — Second Centenary of the foundation of Friedrichsdorf; — Dr von Stephan, Secretary of State; — Dr Frommann; — Queen Victoria's 70th Birthday; —

Accession of Ferdinand of Bulgaria ; — Vater Jahn ; — Dr Günther ; — Grahamstown ; — New year's Medal ; — Marriage Medal of

Memorial Medal of Frederick, German Emperor, 1888.

Count von Rex ; — Strauss Jubilee ; — John George of Saxony (imitation) ; — Union vélocipédique de la Suisse romande ; —

Hans Sachs and Richard Wagner; — Franz Liszt; — 1888. German National Fine Arts Exhibition at Munich; — Agricultural Exhibition at Nuremberg; — International "Gardening" Exhibition at Cologne; — Horticultural Show at Cassel; — VIII. Bavarian Jubilee Rifle Meeting; — Machinery Exhibition at Munich; — XI. Central German Federal Rifle Meeting at Halle; — Death of the Emperor William I. (numerous varieties); — Accession of Frederick III. (sev. var.); — Death of Frederick III. (sev. var.); — Accession of William II. (sev. var.) — Homage to the Emperor William II. (reproduced in Dompierre de Chaufepié, I, xxxv, n° 167); — Golden Weddings of August, Johann and Robert Andreae; — Speech of Prince Bismarck in the Reichstag; — The Crown Prince Frederick at San Remo; — Peace Travels of William II.; — The Emperor Frederick and Crown Prince William; — 60th Birthday of King Albert of Saxony; — The three Emperors' commemorative medal; — Nowodworski, Warsaw, 1863-1888; — Death of Dr Erhard of Nuremberg; — Oskar Karl Gustav Adolf, Prince of Prussia; — Regia Societas botanica Ratisbonensis; — Silver Wedding of Herr und Frau Weber; — 1889. Golden Wedding of Mr. & Mrs. Gladstone; — Queen Victoria's 70th Birthday; — Naval Review and Visit to London of the Emperor William II.; — Industrial Exhibition at Hamburg; — Sporting Shoco at Cassel; — Exhibition of the Society of Locksmiths at Berlin; — General Exhibition for Hunting and Fishing, at Cassel; — Exhibition of Food Stuffs, Cookery, &c., at Cologne; — Gardeners' Show at Coburg; — Visit of William II. to Francis Joseph I.; — 70th Anniversary of Count Moltke's service in the army; — Visit of King Humbert I. to Germany; — The four Emperors (sev. var.); — Hohenzollern Souvenir Plaquette; — Centenary of Gabelsberger. — Prince Hohenlohe-Schillingsfürst; — Fr. Witt; — Masonic Commemorative Medal; — Death of Crown Prince Rudolf of Austria; — 70th Birthday of Johann Faber of Nuremberg; — Bishop Thoma of Passau; — Hutten-Sickingen Memorial at Ebernburg; — Visit of King Humbert to Frankfort-on-M.; — Fête des Vignerons at Vevey, Switzerland; — Visit of the Emperor William II. and Consort to Bayreuth; — Baron L. von Faber; — Beck, Kaupert, Gebauer, Schrag, Heydolph, Müller, and Wertheimer Marriage Medals; — 250. Anniversary of the Krauss Institute; — Exposition philomatique at Geneva; — Memorial of Garve; — Visit of the Emperor Francis Joseph I. to Berlin; — New year's Medal of the Dachenhausen family; — Joh. Mart. Schleyer; — The Wettin Obelisk; — 1890. Visit of the Prince of Wales to Berlin; — Opening of the Forth Bridge; — Penny Postage Jubilee (struck for Spink & Son); — Military Exhibition at Cologne; — XI. German Federal and Jubilee Rifle Meeting; — Thuringian Fruit Show at Erfurt; — Bakery Exhibition at Bremen;

— General Gardening Exhibition at Essen on Ruhr; — North West German Industrial Exhibition at Bremen; — Industrial Exhibition at Cologne; — International Dog Show at Nuremberg; — Agricultural Exhibition at Nuremberg; — German Bakery Exhibition at Würzburg; — Bird Show at Fürth; — Bird Show of the Society "Canaria" at Altenburg; — Inauguration of the Artistic Fountain at Nuremberg; — 90th Birthday of Field Marshal Count Moltke; — Bismarck (115 mill. in diam); — Souvenir of the Passion Play at Oberammergau (sev. var.); — J. M. Schleyer; — Medal of the Schlaraffia Berolina; — Inauguration of a monument to Mart. Behaim at Nuremberg; — Dr Robert Koch; — Death of William III., King of Holland; — The Rückert Monument at Schweinfurt; — 25. Anniversary of the Cistercian Convent "Waldsassen"; — Leo von Caprivi; — Christening Medal; — Prince-Regent Leopold of Bavaria; — Inauguration of the new Town Hall at Nuremberg; — Imperial Military Manoeuvres in Silesia; — Silver Wedding of Herr Bunger; — Luther and the Wartburg; — Max Alphons Pfyffer; — Scharrer Marriage Medal; — Maanviljelys Nayttelö Kajanissa; — St. Otto, Bishop of Bamberg; — Martin Behaim; — Marriage Medal of Albert and Margaretha of Thurn and Taxis (sev. var.); — Ullmann, Reitzenstein, Ottensooser, and Kugler Marriage Medals; 1891. Launching of H.M.S. Royal Sovereign and H.M.S. Royal Arthur; — Visit of the Emperor William II. and Empress to London; — Henry Irving; — Bird Show of the Dresden "Geflügelzüchter" Society; — Bird Show at Erlangen; — Exhibition of the Geneva Convention, at Dresden; — Horticultural and Viticultural Exhibition at Metz; — Health Exhibition at Halle a. S.; — Agricultural Exhibition at Chemnitz i. S.; — Hop Show at Spalt; — Bird Show at Kitzingen; — Agricultural Exhibition at Heidelberg; — Bird Show at Sulzbach; — Canary Show at M.-Gladbach; — Bird Show at Dresden; — Canary Show at Grimma i. S.; — Industrial Exhibition at Rothenburg-o-T.; — Empress Augusta Victoria of Germany; — Birth of Prince Joachim Franz Humbert of Prussia; — 70th Birthday of the Prince Regent of Bavaria; — Schlaraffia Norimberga; — The Emperor William Memorial at Meuselwitz; — 75th Anniversary of the Field-Artillery Regiment of Holtzendorf; — 25th Anniversary of the reign of King Carol of Roumania; — Sociedad cooperativa of Madrid; — Pilgrims' Badges of Ratisbon, Lourdes, etc.; — Sixth Centenary of the Swiss Confederation; — Death of Count Moltke (sev. types); — The United Lodges (Masonic) of Breslau; — Jubilee Medal of Villeroy & Boch, Mettlach; — William II. and his Consort; — The Empress Augusta Victoria; — Alex. von Dachenhausen; — Birthday of Dr Kisch; — Emin Pacha and William II.; — Jur. Dr E. F. Locroy; — Deaf and Mute Institution "Hephata" at Dresden;

— Kopf, and Behl Marriage Medals; — H. W. von Horn; — Centenary of the Polish Constitution; — Jan Dekert; — Inauguration of the Essen "Kriegerdenkmal"; — Dr. Karol Marcinkowski; — 20th Anniversary of the German Empire; — Dresden Numismatic Congress; — Marriage Medal of Dr Berlin; — First year of the Queen of Holland's reign; — Moritz Himly; — 1892. Agricultural and Industrial Exhibition at Gommern; — Industrial Exhibition at Schweidnitz; — Fisheries Exhibition at Nuremberg; — Agricultural Exhibition at Dienze; — Bakery Exhibition at Altena i. W.; — Bird Show at Nuremberg; — Lord Tennyson, poet laureate of England (signed I. R. T. for J. Rochelle Thomas, the issuer); — Rifle Meeting at Glaris; — Marriage of the Duke of York; — Golden Wedding of Baron Otto V. Lieres u. Wilkau; — Marriage of Paul Joseph, numismatist, of Frankfort-on-M.; — Birth of Stephanie von Neufville; — Inauguration of the Victor Emmanuel Monument; — Electricity Exhibition at St Petersburg; — Georg Baritin; — Weigang Bautzen; — Christopher Columbus (sev. var.); — Reichard Marriage Medal; — G. Glafey; — Petersen Memorial; — Dresden, Albert Society; — 1893. Jubilee Exhibition of the Horticultural Society of Rudolstadt; — Dog Show at Coethen-Anhalt; — National Exhibition of the Thuringian Horticultural Society, at Gotha; — Fruit and Gardening Show at Breslau; — Agricultural Exhibition at Dusseldorf — Food Stuffs and Cookery Exhibition at Cologne; — Industrial Exhibition at Magdeburg; — International Bakery Exhibition at Mayence; — Industrial and Food Stuffs Exhibition at Magdeburg; — Jubilee Exhibition of the Horticultural Society "Feronia" at Dresden; — Agricultural Exhibition at Metz; — Jubilee Exhibition of the Horticultural Society of Rudolstadt; — Bird Show at Schwabach; — Furnishing Exhibition at Berlin; — Exhibition of Hotel proprietors at Wanzleben; — Food Stuffs Exhibition at Magdeburg; — Health Exhibition at Geneva; — First German Honey and Wax, also Food Stuffs Exhibition at Hanover; — Continental Export Trades Exhibition at London (2 types); — Horticultural Exhibition at Erfurt; — Christopher Columbus; — The Columbus Celebrations; — Dr Essenwein; — Inauguration of the new Post Office at Geneva; — Swiss Cyclists' Association's Meeting at Lucerne; — J. E. Dufour, National Councillor of Geneva; — Louis Ruchonnet, Federal Councillor; — World's Columbian Exposition (large medallion by F. Koenig); — Accession of Duke Alfred of Saxe-Coburg-Gotha; — Albrecht Dürer Memorial; — 6th Centenary of the family of Count von Pfeil u. Klein-Ellgut; — The Chicago World's Fair; — Dr Kopp; — Col. Cody, King of Cow-boys; — 1894. Visit of William II. to England; — Winter Sports Exhibition at Mürzzuschlag; — International Exhibition of Amateur Photographers; — Cookery

and Bakery Exhibition at Frankfort-on-M.; — Esposizione-Concorso internazionale per Invenzioni e Novita at Venice; — Agricultural Exhibition at Windsheim; — Westphalian Hunting Exhibition at Münster; — International Exhibition at Brussels; — Horticultural Exhibition at Mayence; — Horse Show at Dresden; — International Exhibition at Dresden; — Food Stuffs Exhibition at Kiel; — Cookery Exhibition at Plauen; — Exposition commerciale et alimentaire at Antwerp; — Mining and Industrial Exhibition at Freiberg; — Bakery Exhibition at Nuremberg; — Liverpool International Exhibition; — Industrial Exhibition at Straubing; — Industry, Trade and Fine Arts Exhibition at Liverpool; — Death of Alexander III. of Russia; — Third Centenary of Roland de Lassus; — Third Centenary of Gustavus Adolphus of Sweden; — Jubilee Medals of Taddeus-Kosciuszko, Halle, Wittenberg, Hamburg-Ritzebüttel, Weissenfels, etc.; — Rifle-Meetings at Firth, Neumarkt, Thun, Crimmitschau, Eupen, Neumünster, &c.; — Choral and other Festivals at Lyons, Ilanz, Lugano, Niederlahnstein, Büdelsdorf, Unna, &c.; — Exhibitions &c., at Antwerp, Yverdon, Murnau, Grafing-Glonn, &c.; — Cantonal Choral Festival at Neuchâtel; — Fourth Centenary of Hans Sachs; — Reconciliation of William II., with Prince Bismarck; — Rudolf, Count Hertzberg; — Golden Wedding of Rem. v. Woyrsch; — Fête of Athletic Sports at Breslau; — Prof. Michael Sachs; — Gladstone; — Dr med. W. Beckh; — Dr Hach; — Dr Reinhold; — Alexander III. of Russia; — Gustav Adolph; — 1895. Jubilee Exhibition of the "Cypria" Society at Berlin; — Bird Show at Lauf; — Esposizione internationale d'Igiene ed Alimentazione at Rome; — Bird Show at Fürth; — X. Rifle Meeting of the Silesian Society of Sharp Shooters at Breslau; — Dog Show at Mügeln; — Show of the Kynological Society at Dresden; — Rifle Meeting at Salzwedel; — Bakery Exhibition at Dessau; — Bird Show at Völkingen; — XIV. Rhenan Rifle Meeting at Dusseldorf; — XV. Saxon Provincial Rifle Meeting at Cöthen; — Exhibition at Landau; — Rifle Association of Riesa; — Apicultural Society Exhibition at Leipzig; — Jubilee Exhibition of Grünhainingen Industrial Society; — Sporting Exhibition at Berlin; — Horticultural Exhibitions at Magdeburg and Münnerstadt; — Photographic Exhibition at Munich; — Bird Show at Schwabach; — Fruit and Gardening Exhibition at Schweinfurt; — International Foodstuffs Exhibition at Bremen; — Health Exhibition at Dresden; — Industrial Exhibition at Alsfeld; — National Exhibition at Vaduz; — 25. Anniversary of the German Empire (sev. var.); — Inauguration of the Law Courts at Leipzig; — Opening of the Kiel Canal (sev. var.); — Federal Rifle Meeting at Winterthur; — The New Post Office at Frankfort-on-M.; — Duke Alfred of Saxe-Coburg, Life-saving

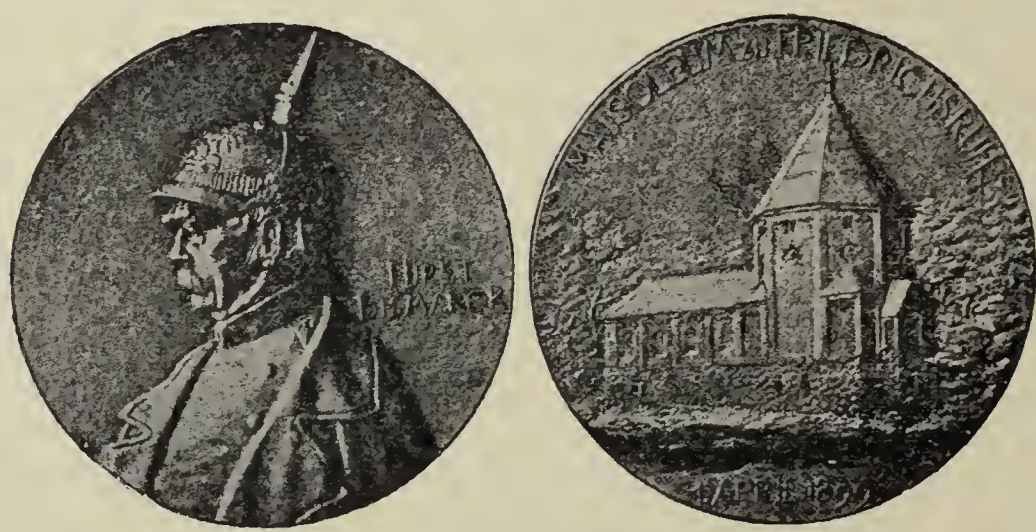
medal; — 1896. Bird Show at Erlangen; — Bird Show at Kitzingen; — Rifle Meeting at Breslau; — Horticultural Exhibition at Würzburg; — International "Preis-Concurrenz" Exhibition at Berlin; — Cookery Exhibition at Berlin; — Bird Show at Fürth; — Horticultural Exhibition at Kaiserslautern; — VIII. Thuringian District Rifle Meeting at Waltershausen; — German Locksmiths' Exhibition at Mayence; — Horticultural Society of Wernigerode; — Apicultural Exhibition at Hohenstein; — Bakery Exhibition at Frankfort-on-M.; — Agricultural Exhibition at Ebern; — International Dog Show at Nuremberg; — Hanoverian Fruit Show at Osnabruck; — Agricultural Exhibitions at Saarlouis, Dorfen, etc.; — and medals of various other German provincial Exhibitions; — Swiss National Exhibition at Geneva; — National Bavarian Exhibition at Nuremberg; — Henri Dunant, Founder of the Geneva "Red Cross" Institution; — Third Centenary of the settlement of the Johnston family in Saxony; — Berlin Labour Conference; — Duke Alfred of Saxe-Coburg-Gotha's Prize Medal for Arts and Sciences; — Bodas de Plata; — Louis Victor Schwartz; — The Ganga Savan commemorative medal; — Harris Award for Economical Cookery; — 1897. Kynological Society of Dresden; — III. International Dog Show at Frankfort-on-M.; — Cookery Exhibition at Barmen; — International Exhibition at Baden; — XII. German Federal Rifle Meeting at Nuremberg; — Rifle Meeting at Berlin; — Fox Terrier Club of Berlin; — Saxon Industrial Exhibition at Leipzig; — Nursery and Health Exhibition at Nymphenburg; — Bakery Exhibition at Burg; — XV. "Deutscher Malertag" at Nuremberg; — Agricultural Society of Chateau-Salins; — October "Rifle Meeting" at Munich; — Agricultural Exhibition at Altenburg; — International Cat Show at Munich; — Association of Carrier Pigeons "Eilbote"; — Foodstuffs Exhibition at Berlin; — Association of German and Austrian Amateur Photographers; — Bird Show at Berlin; — Opening of the Bavarian Industrial Museum at Munich; — Reinhold Begas (*illustrated*); — Visit of the German Emperor to Francis Joseph I. at Budapest; — Sebastian Kneipp; — "Fürstentag" at Würzburg; — Von Stephan, German Imperial Post-master; — Diamond Jubilee of Queen Victoria; — Gymnasial Fourth Centenary of Melanchton; — Imperial Parade at Nuremberg after the Bavarian manœuvres; — Michael Fisschoff; — Golden Wedding of Prince Hugo von Hohenlohe-Oehringen; — Death of Sebastian Kneipp; — 1898. International Exhibition of Amateur-Photographers at Flensburg; — First Acetylene Exhibition at Berlin; — Cookery Exhibition at Munich; — Bakery Exhibition at Altenburg; — Dog Show at Ratisbon; — National Exhibition at Gotha; — II. International Cat Show at Munich; — Exhibition for improved dressing of ladies at Berlin; — Music Exhibition at

Berlin; — Horticultural Exhibition at Sonneberg; — 25th Anniversary of the reign of King Albert of Saxony; — Boxes of imitation counters of the currency of Austria-Hungary, England, France, Switzerland, Germany, Italy, Russia, Roumania, Bulgaria, Servia, Turkey, Spain, Portugal and Greece; — Jubilee of Francis Joseph I., Emperor of Austria (sev. var.); — Death of Prince Bismarck (sev. var.); — Association of the Empress Elizabeth; — Felix Pick, of Breslau; — Otto, Prince of Stolberg-Wernigerode; — Accession of Queen Wilhelmina; — Martha, Baroness von Gersdorf; — The Austro-German Alpine Club; — William II.'s 10th year of reign; — Humbert I. of Italy; — Georg Lang, Director of the Reichshallen-Theater; — 4th Centenary of the Discovery of Brazil; — Berthold von Ploetz; — 1899. Visit of William II. to King Humbert of Italy (sev. var.); — J. W. v. Goethe (sev. var.); — Manoeuvres of the Swiss First Army Corps; — Peace Conference at The Hague; — Paul Kruger, President of the South African Republic; — Boer Victories over the English; — 80th Birthday of Hermann Settegast; — Inauguration of Duke Ernest II. of Saxe-Coburg's Monument; — Health Exhibition at Dresden; — Foodstuffs Exhibition at Chemnitz; — Various Christening Medals; — Fisheries Exhibition at Neuburg-on-R.; — VI. National Bird Show at Berlin; — 25. Anniversary of the Austro-German Alpine Club; — Health Exhibition at Altona; — President Kruger; — 70th Birthday of King Albert of Saxony; — Charles Alexander, Grand Duke of Saxony; — L. F. Gebert, of Nuremberg; — Gebrüder Zippelius; — G. E. Andree, of Utrecht; — Painters' Congress at Kiel; — Lübeck Exhibition; — Robert Zelle; — Gutenberg; — Visit of the Society of German Engineers to the Lauer Mint; — Exhibition at Harburg; — Exhibition at Breslau; — Bernhard Dondorf; — Martin Kirschner; — Memorial Medal of Bismarck; — 1900. Delarey; — De Wet; — The New Century; — President Kruger; — Luther Festivities at Hagen i. W.; — Hamburg Club Prize Medal; — Gutenberg Celebrations; — Luther Festivities at Erfurt; — Leipzig Society for the Public welfare; — National Cat Show at Nuremberg; — William II.'s presence at the Biberich Regattas; — Frederick, Duke of Anhalt; — Berlin Regatta Club; — Hanover Industrial Exhibition; — Health Exhibition at Frankfort-on M.; — 1901. The Twentieth Century; — Death of Queen Victoria; — Accession of Edward VII.; — Colonial Tour of the Prince and Princess of Wales; — South African War "Peace Medal"; — 1902. Coronation of Edward VII.; — Coronation of Edward VII. and Alexandra (various sizes); — Jubilee of the "Germanisches Museum" at Nuremberg; — Accession of King George of Saxony; — President Kruger; — To Ludwig Metzger of Nuremberg; — 1903. Jubilee of Leo XIII.; — Death of Leo XIII.; — The Con-

clave, and Cardinal Oreglia; — Accession of Pius X. (various types); — German Physical Drill Competition at Nuremberg; — 1904. The Kant Celebrations; — Death of Count Waldersee; — 1905. Schiller, Centenary Medals (various types); — Adolf Menzel, painter, Memorial medal; — Marriage medal of the German Crown Prince with Princess Caecilia of Mecklenburg; — Accession of Duke Charles Edward of Saxe-Coburg-Gotha; — Marriage of Duke Charles Edward of Saxe-Coburg-Gotha, &c.

Lauer's Prize Medals for Athletic Sports, Cycling, Foot Ball Clubs, Souvenir Medals and Plaquettes to commemorate Births, Christenings, Marriages, &c., are of very good style. The firm has also issued Medical medals, such as : Gesellen-Hospitz, Nuremberg; — Cologne Society for the Prevention of Cruelty to animals; — "Sanitäts-Colonie", Berlin; — Health Exhibition Prize Medals, &c.

J. C. Bennert, *Bismarck-Medaillen*, describes no less than 102 Portrait-medals of Prince Bismarck by Lauer.



Portrait-medal of Prince Bismarck, 1899.

By Lauer are further : Portrait-medals and plaquettes of Composers (various sizes) : Joh. Seb. Bach; — L. v. Beethoven; — H. Berlioz; — Fr. Chopin; — Chr. W. Gluck; — Gg. F. Handel; — Jos. Haydn; — Franz Liszt; — Felix Mendelsohn-Bartholdy; — W. A. Mozart; — R. Schumann; — Joh. Strauss; — — F. P. Schubert; — G. Verdi; — Rich. Wagner; — K. M. v. Weber; — Portrait-medals of Artists, Scientists, and other celebrities : Ernest II., Duke of Saxe-Coburg-Gotha; — Franz Xaver Witt; — Jenny Lind; — Rudolf Hach; — Prince Bismarck; — Count Moltke; — Princess of Schaumburg-Lippe; — Lord Roberts; — General Kitchener; — General Baden-Powell; — Prof. Dr Gustav Jäger; — Cardinal Dr Kopp; — Hans Sachs; — Albert Lortzing; — The Rt Honble Joseph Chamberlain; — Lord Tennyson; — Lord Salisbury; — Schiller (sev. var.); — Goethe (sev. var.); — Kant; — Prince Blücher von Wahlstadt; — Henri Dunant, of Geneva; — Dr Wilhelm Beckh, of Nuremberg; — Dr Julius Cnopf,

of Nuremberg; — Dr Wolfgang Mack, of Furth; — Dr Gustav Nachtigall, of Eichstädt; — Dr Reinhold, of Bamberg; — Dr Christian Schüsseler, of Wildenfels; — Sebastian Kneipp; — Nicolaus Friedrich Peter, Grand Duke of Oldenburg; — King Charles of Württemberg; — Ludwig, Prince of Bavaria; — Luitpold, Prince Regent of Bavaria; — Duke Ernest of Saxe Coburg-Gotha; — King Ludwig II. of Bavaria; — The Empress Augusta Victoria and Crown Prince William; — Ad. Mickiewicz; — Count Caprivi; — Jon Bratiann; — Dr Gustav Jaeger; — Alfonso XIII. of Spain; — Prince Hohenlohe, Chancellor of State; — Max Heidegger; — Rud. von Delbrück; — William I. of Germany; — The Empress Augusta Victoria; — Albrecht Dürer; — Queen Victoria; — Princess Adolphine of Schaumburg-Lippe; — Oscar II. of Sweden; — Dr. Theodor von Kramer; — Gabelsberger; — Frithjof Nansen; — Duke Alfred and Duchess Marie of Saxe-Coburg-Gotha; — Victor von Scheffel; — King Albert of Saxony; — Francis Joseph I.; — The Empress Elizabeth of Austria; — Frederick III. of Germany; — Queen Wilhelmina; — Umberto I.; — Count Waldersee; — Prince Henry of Prussia; — Leo XIII.; — Pius X.; — Andreas Hofer; — Gutenberg; — A. v. Chamisso; — Schiller; — Heinrich Heine; — Nicholas II.; — The Empress Alexandra of Russia; — The Prince of Wales; — The Princess of Wales; — Charles Alexander, Grand Duke of Saxony; — Ludwig Chr. Friedr. Lauer; — Franz Friedr. Clemens Martin Lauer; — Count Waldersee, &c.

BIBLIOGRAPHY. *Information kindly supplied by Mr. E. Seeck, Representative of MM. Lauer in London. — Various Numismatic Reviews, Sale Catalogues &c.*

LAUER, WOLFGANG (*Germ.*). Contemporary Medallist and a member of the Nuremberg firm of **L. CHR. LAUER**, since 1883. To him should be attributed a great many of the medals issued by the Lauer establishment during the last twenty years.

LAUFENBECK (*Austr.*). Mint-engraver at Prague, *circ.* 1829.

LAUFENBECK or **LAUFFENBÖCK, JOSEF WENZEL** (*Austr.*). Probably the father of the last; Mint-engraver at Vienna, 1781-1793, then at Günzburg-Hall, 1793-1806.

BIBLIOGRAPHY. — Kull, II, 710. — *Katalog &c.*

LAUFFER, CARL GOTTLIEB (*Germ.*). Mint-master at Nuremberg, 1746-1755. Franks & Grueber call him an Engraver (*Vide Med. Ill.*, II, 730). A Thaler of Hall (Suabia), 1746, is signed **C.G.L.** It is probable that all the Lauffers, whose names I record here, had connection with die-sinking, and were Counter-manufacturers by trade. Carl Gottlieb Lauffer was a son of Caspar Gottlieb Lauffer, and is said to have left Nuremberg, a bankrupt, for Berlin, in 1755, where he was still living in 1769, and attained to some reputation.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Gebert-Nürnberg, *Geschichte der Münzstätte der Reichstadt Nürnberg*, 1891.

LAUFFER, CASPAR GOTTLIEB (*Germ.*). Son of Lazarus Gottlieb Lauffer; Mint-master at Nuremberg, and Mint-warden to the District of Franconia, 1700-1745. Franks & Grueber mention that "he appears to be often confused with Carl Gottlieb Lauffer, the engraver", and give the description of a medal, issued by him, on the Capture of Tournay, 1709, engraved by Martin Brunner, and bearing the initials **C.G.L.**

Caspar Gottlieb Lauffer published in 1742 a Catalogue of medals issued by him, in conjunction probably with Lazarus Gottlieb Lauffer, Johann Gottlieb Lauffer, and Friedrich Kleinert. To this series of medals contributed not only the Lauffers, but also Martin Brunner, Georg Hautsch, Friedr. Kleinert, P. H. Müller, G. W. Vestner, Werner, C. Wermuth, and other artists. C. G. Lauffer evidently possessed the dies, as he offered to supply the medals in gold, silver, copper or tin, in any number.

From this Catalogue (*Das Laufferische Medaillen-Cabinet oder Verzeichniss aller Medaillen, welche sowohl die historischen Begebenheiten von A. 1679, biss A. 1742 als auch andere Christlich und Moralische Betrachtungen, nebst der vollkommenen Reihe der Römischen Päpste enthalten. Und noch itzo beständig zu finden, in Nürenberg bey Caspar Gottlieb Lauffern, Des Hoch=Löbl. Fränckischen Kreises Münz-Rath und General-Müntz-Waradin, 1742*). I extract a list of the principal medals advertised for sale by C. G. Lauffer, and which could be had either in gold, silver, copper or tin : 1679. Peace of Nimwegen; — 1680. The great Comet; — 1683. Siege of the Imperial residence at Vienna; — General Count von Starnberg; — Siege of Vienna by the Turks, and Relief (2 var.); — Count von Starnberg, Protector of the city of Vienna; — 1685. Capture of the fortress of Neuheussel (4 var.); — Turkish Defeat at Gran and Capture of Neuheussel (2 var.); — Venice conquers the Kingdom of Morea; — Progress of the Imperial arms and Capture of several fortified towns in Hungary; — 1686. Capture of Ofen in Hungary (6 var.); — French Wars against the Dutch; — Hamburg liberated from the Danes; — Venetian Victories; — Victories of Leopold I. in Hungary; — Venetian Successes against the Turks (Reimmann Cat., n° 9686); — 1687. The Venetian Republic; — Hungarian Coronation of Joseph I. (4 var.); — Victories of Leopold I. over the Turks (2 var.); — Defeat of the Turks at Mohacz (3 var.); — Turkish Defeat at Siclos; — Pope Innocent XI.; — Venetian Victories over the Turks; — Venice conquers the Dardanelles; — The Czar's Alliance with Turkey; — 1688. Capture of Stuhlweissenburg (2 var.); — Francesco Morosini, Doge of Venice; — Max. Emmanuel of Bavaria; — Capture of Belgrade (4 var.); — French Invasion of the Palatinate; — Prince Elector John George III. of Saxony; — 1689. Pope Alexander VIII. (2 var.); — Joseph Clemens, Prince Elector of Cologne;

— William III. of Great Britain (engraved by P. H. Müller and F. Kleinert); — Coronation of William III. (2 var., by the same engravers); — King and Queen William and Mary; — Maxim. Emanuel, Prince-Elector of Bavaria (2 var.); — Frederick III. of Brandenburg, Siege of Bonn; — Capture of Kaiserswert, Rheinberg and Bonn by Frederick III. of Brandenburg; — Victories over the Turks by Leopold I. and Markgrave Ludwig of Baden; — Markgrave Ludwig of Baden; — The French repulsed; — Capture of Mayence (2 var.); — Defeat of the French and Capture of Mayence; — The Duke of Schomberg; — Leopold I. and King Joseph; — Coronation of the Empress Eleonora and Joseph, King of the Romans (2 var.); — Roman Coronation of Joseph I. (5 var.); — Capture of the city and fortress of Canischa (2 var.); — Venetian Capture of Napoli di Malvasia; — The Grand Duke of Tuscany; — Death of Charles V., Duke of Lorraine; — 1691. Congress of the Allied Princes at The Hague under the presidency of William III. (3 var., by P. H. Müller and F. Kleinert); — Ireland subdued (2 var.); — Pope Innocent XII. (2 var.); — Turkish Defeat at Salankemen (3 var.); — John George III. of Saxony; — Christian Ernest, Markgrave of Brandenburg-Culmbach; — 1692. Prince Elector Max. Emmanuel of Bavaria, as Governor-general of the Spanish Netherlands (3 var.); — John George IV., Prince Elector of Saxony; — Anglo-Dutch Victories over the French (4 var.); — Capture of the fortress of Gross Waradein (2 var.); — 1693. Unsuccessful Siege of Rheinfels by the French; — Sicily visited by an Earthquake; — Markgrave Ludwig of Baden; — Empress Eleonora; — 1694. The English bombard the French sea-coast; — Victories of the allied Christian Princes against the Turks; — Capture of Peterwaradein; — Venetian Victories of Ciclut and Chios; — Frederick Augustus, Prince Elector of Saxony; — 1695. Johann Heinrich Horbium, theologian of Hamburg; — Capture of Casale; — Lothar Francis, Prince Elector of Mayence; — Capture of Namur (2 var.); — 1697. Peace of Ryswick (3 var., one *illustrated*); — Augustus, King of Poland (2 var.); — Victory over the Turks at Zeuta; — Alsatian towns surrendered to France by the Treaty of Ryswick; — Marriage of King Joseph with Princess Amalie of Brunswick (2 var.); — Marriage of George William, hereditary Prince of Brandenburg-Culmbach with Princess Sophia of Saxony; — Armistice with the Turks; — Amelioration of the Julian Calendar; — 1700. Birth of a son to King Joseph (2 var.); — The Northern Peace; — Swedish Victories over the Russians; — Pope Clement XI.; — The New Century (2 var.); — Birth of Prince Leopold; — 1701. Coronation of Frederick, Prince Elector of Brandenburg, as King of Prussia (2 var.); — 1702. Capture of Landau; — Anglo-Dutch Naval Victories at Vigo; — Count von Hatzfeld; — Prince Eugene of Savoy; — Markgrave Ludwig of Baden; — 1703. Marriage of Markgrave Christian

Ernest of Brandenburg-Culmbach with the Duchess of Curland; — 1704. British Victories (2 var., one by P. H. Müller, the other by G. Hautsch); — The Duke of Marlborough and the Engagement of Hochstätt (Battle of Blenheim, by G. Hautsch); — Prince Eugene of Savoy and Battle of Blenheim; — Battle of Blenheim (signed: F. K., Friedrich Kleinert); — Imperial Successes in Suabia and Bavaria; — General Field Marshal Baron von Thungen, and Capture of Ulm; — Victories in Suabia; — Capture of Schellenberg; — Capture of Landau (2 var.); — Frederick, Landgrave of Hesse, and Capture of Grävenburg; — 1705. Death of Leopold and Accession of Joseph I. (3 var.); — Capture of Barcelona by King Charles III. of Spain; — 1706. English Victories, LVDOVICVS MAGNVS—ANNA MAIOR; — Another; ℞. Abimelech smitten with a stone beneath tower; — Relief of Barcelona; — The Duke of Marlborough's Victories in the Spanish Netherlands; — Siege of Barcelona by the Duke of Anjou; — Charles III. of

Peace of Ryswick, 1697.

Spain enters Madrid; — Amadeus II., Duke of Savoy, and Siege of Turin; — Prince Eugene of Savoy and his Successes in Italy; — Conclusion of Peace between Poland and Sweden; — 1707. Surrender of Naples to the Imperial Army; — George Louis, Duke of Brunswick-Lüneburg takes over the command of the Imperial Army; — 1708. Siege of Ryssel; — Capture of Ryssel (2 var.); — Battle of Audenarde (2 var.); — Capture of Ghent; — The Electoral College of Hanover; — Baron von Strahlenheim, Swedish plenipotentiary; — Marriage of King Frederick I. of Prussia with Sophia Ludovica, Princess of Mecklenburg; — 1709. Capture of Dornick (2 var.); — Successful Campaign in the Spanish Netherlands; — Settlement of differences between the Emperor and Pope Clement XI.; — Defeat of the French at Mons; — 1710. Capture of Douay; — Capture of Douay, Bethune, St. Venant and Aire; — Charles III. enters Madrid; — Birth of the Prince of Orange;

— Battle of Lerida; — Victories in Catalonia and Aragon; — Swedish Victory at Helsingborg; — Peter the Great; — Charles XII. of Sweden at Bender in Turkey; — 1711. Death of the Emperor Joseph I. (2 var.); — Concord in Great Britain (by P. H. Müller); — Election of Charles VI. (6 var.); — Coronation of Charles VI. (6 var.); — Relief of Cordova; — Return of Charles VI. from Spain; — Loth. Francis, Prince Elector of Mayence (7 var.); — 1712. Charles VI.'s visit to Nuremberg (5 var.); — Capture of Quesnoy; — Hungarian Coronation at Pressburg (3 var.); — 1713. Return of the Empress Elizabeth Christina from Catalonia; — 1714. Hamburg relieved from the Plague (2 var.); — Vienna relieved from the Plague; — Preliminaries of the Peace of Rastatt (5 var.); — Peace of Baden (4 var.); — Proclamation of King George I. of Great Britain; — Landing of George I. in England; — Coronation of George I. (by Johann Gottlieb Lauffer); — Return of Charles XII. to Sweden; — Death of Anton Ulrich, Duke of Brunswick-Lüneburg (2 var.); — Proclamation at Blanckenburg of Duke Ludwig Rudolph of Brunswick-Lüneburg; — Proclamation of the Duchess Christina Ludovica; — Birth of Prince Anton Ulrich; — 1715. Return of Max. Emmanuel, Prince Elector of Bavaria, to his dominions (2 var.); — Death of Louis XIV; — Return of Charles XII. to Sweden; — The Duke of Orleans, Regent of France; — Duke Ludwig Rudolph of Brunswick-Lüneburg (3 var.); — Death of Charlotta Christiana Sophia Czarowizia, daughter of Lud. Rudolph; — Sophia Louisa, Princess of Oettingen; — Prince Albert Ernest of Oettingen; — 1716. Pregnancy of the Empress Elizabeth Christiana; — Louis XV. and the Regent; — Birth of Prince Leopold (9 var.); — Battle of Peterwardein; — Capture of Temeswar (2 var.); — Victory over the Turks between the Danube and the Sau (2 var.); — 1717. Capture of Belgrade; — Imperial Victory at Belgrade (4 var.); — The deplorable Wars between Christian princes; — Inundations at Hamburg; — Second Centenary of the Reformation (11 var.); — Cardinal Albani, Camerlingo; — 1718. Armistice with the Turks; — Imperial Successes in Sicily; — Accession of Queen Ulrica Eleonora of Sweden; — Peace of Passarowitz (3 var.); — Naval Victory off Syracuse; — Victories of the year 1718; — Defeat of the Spanish Fleet at Syracuse; — Death of Charles XII. (seven varieties); — Inauguration of the Egidius Church at Nuremberg; — 1719. Capture of Messina; — Election of Clement Augustus of Bavaria as Bishop of Münster and Paderborn; — Coronation of Queen Ulrica Eleonora of Sweden; — Hamburg Jubilee Festivities; — 1720. Coronation of King Frederick of Sweden; — Consecration of Bishop John Philip Francis of Würzburg; — Coronation of Frederick and Ulrica Eleonora of Sweden; — Death of the Empress Eleonora Magdalena Theresia; — Birth of a Prince of Saxony; —

1721. Election of Pope Innocent XIII.; — St. John Nepomuc. (2 var.); — Death of Pope Clement XI. (2 var.); — Coronation of Pope Innocent XIII.; — 1722. Coronation of Louis XV.; — Marriage of the Prince Elector of Bavaria Charles Albert with the Austrian Archduchess Maria Amalia (2 var.); — Death of the Duke of Marlborough (by G. W. Vestner); — Marriage of Prince Charles Emmanuel Victor of Sardinia with Princess Anna Christina Louisa of the Palatinate; — 1723. Coronation of the Emperor Charles VI. and Empress at Prague (3 var.); — Pregnancy of the Empress Elizabeth Christina; — Death of William Frederick, Markgrave of Brandenburg-Onoltzbach; — 1724. Confinement of the Empress Elizabeth Christina; — Birth of the Archduchess Maria Amalia Carolina (2 var.); — Election of Pope Benedict XIII.; — Accession of Clement Augustus, Prince Elector of Cologne; — The Cologne-Münster Canal; — Sede Vacante at Hildesheim; — 1725. Marriage of Queen Maria Leczinska; — Peace of the Pyrenees; — D. B. W. Marperger; — Marriage of Louis XV. and Maria Leczinska; — 1726. Death of George William, Markgrave of Brandenburg; — Accession of George Frederick Charles, Markgrave of Brandenburg-Bayreuth (2 var.); — 1727. Coronation of George II. and Charlotte of Great Britain; — Relationship between the Ducal house of Brunswick and the Imperial house of Russia; — 1728. Joseph Renatus, Imperial Cardinal; — Cardinal Sacripanti; — Cardinal Abdua; — Death of the Russian Grand Duchess Nathalie; — 1729. Marriage of the Markgrave of Brandenburg-Anspach with Princess Frederica Louisa of Prussia; — Death of Loth. Francis, Prince Elector of Mayence; — 1730. Second Centenary of the Confession of Augsburg (17 var.); — 1731. Duke Ludwig Rudolph of Brunswick-Lüneburg; — 1732. Dutch Camp at Breda; — The Salzburg Emigrants (9 var.); — Accession of Duke Ludwig Rudolph of Brunswick-Wolffenbüttel; — 1733. Shooting Fête at Nuremberg; — Election of King Frederick Augustus of Poland; — 1734. Capture of the camp of the Allies on the river Secchia; — Marriage of Wilh. Charles Henry Friso, Prince of Nassau-Orange with the Crown-princess of Great Britain; — Duke Ludwig Rudolph of Brunswick-Lüneburg (2 var.); — 1735. Peace between the Roman Emperor and the King of France; — Death of Duke Ludwig Rudolph of Brunswick-Lüneburg (2 var.); — 1736. Marriage of Duke Francis of Lorraine with Maria Theresia (2 var.); — Anne, Czarina of Russia; — Death of Prince Eugene of Savoy; — 1737. Peace between France, Spain and Sardinia (2 var.); — 1738. Satirical medal of Brunswick; — 1739. Count von Münch, Russian general; — Peace between Russia and Turkey; — 1740. Death of Charles VI.; — Death of Anne of Russia; — Death of Frederick William of Prussia; — 1742. Election of Charles VII. at Frankfort (6 var.);

— Coronation of Charles VII. at Frankfort; — Coronation of the Emperor and Empress, &c.

Lauffer further issued medals of a general character, such as: Religious medals; — Luther's Catechism (10 var.); — The Lord's Prayer; — Christening Medals (13 var.); — New year Souvenirs; — Birth of Christ; — Protection of the Holy Angels (2 var.); — The Love of Jesus; — The Christian Cardinal Virtues; — Faith, Love and Hope; — Faith and Love; — Patience; — Constancy in well doing and its Recompense; — Resignation to God's will; — Gratefulness and Gratitude; — Consideration and Caution; — The necessity and usefulness of Work (2 var.); — Wilful Blindness, Owl wearing spectacles and holding a torch in each claw; — On the Obedience of Children (3 var.); — True Friendship (4 var.); — Bribery; — Love (7 var.); — Conjugal Love (7 var.); — Marriage (7 var.); — Education of Children (2 var.); — Virtues of young men (by Geo. Hautsch); — Virtues of young women (by the same); — The four Ages of Man; — The good and bad Habits; — Hope; — Souvenir Medal, etc.

Beside all these, Lauffer edited a series of Portrait-medals of the Popes, from St Peter to Benedict XIV. (251 medals), and one of Jesus Christ, as Head of the Church.

Many of these medals are very common.

LAUFFER, CASPAR THEOPHIL (*Germ*). A Nuremberg citizen who dedicated a medal to Charles VI., on the conclusion of the Peace of Passarowitz, 1718, which is one of the last works of P. H. Müller.

LAUFFER, CONRAD (*Germ.*). Counter-manufacturer at Nuremberg, during the third quarter of the seventeenth century. "In 1670 he received a special permission to strike Counters for games and reckoning. These often bore the busts of European monarchs." Among these I have noticed: Charles II. of Great Britain, 1662 (with ℞. legend: COUNTERS.CONR.LAUFFERS.RECH: PFENNING); — Another, 1667, ℞. Britannia seated (signed: **C.L.R.**); — Louis XIII. (CONRADT·LAVFER—RECHE PFENNM:); — Louis XIV., several varieties; — Philip IV. of Spain, &c.

By him is also a Portrait-medal, uniface, of Max Gandolph, Archbishop of Salzburg, undated, and signed: **C. L.**

Bibliography. — Franks and Grueber, *Medallic Illustrations*, &c. — Neumann, *Beschreibung der bekanntesten Kupfermünzen*, V, 433. — Sally Rosenberg, *Katalog von Jetons*, &c.

LAUFFER, CORNELIUS (*Germ.*). Counter-manufacturer at Nuremberg, *circ.* 1660-1676. By him are brass Jetons, with busts, of Louis XIV., several varieties: (some signed: **CORNELIVS LAVFFERS** or **COR.**; — **CORNE LAVF.**; — **COR. LAVF.**, &c.; — Charles II. of

Great Britain ; — Philip III. of Spain ; — Philip IV. and Louis XIV. ; — The Dauphin (sev. var. signed **C. L.** with legends : A DELPHINO INCOLVMITAS—GALLICVS DELPHINVS, &c.).

BIBLIOGRAPHY. — As above.

LAUFFER, GÜNTHER (*Germ.*). Counter-manufacturer at Nuremberg, early part of the seventeenth century.

LAUFFER, HANS (*Germ.*). Counter-manufacturer and Mint-master at Nuremberg, 1607-1645. Neumann describes 25 varieties of brass Jetons by this Die-sinker, signed **HANS LAVFER** ; — **HANNS LAVFER** ; — **H. L.** ; — **HANS LAFER** ; — **H. LAVFER IN NVRMBERG** ; — **H. LAVF.** ; — **H. LAV.** ; — **H. LA.**, &c. The counters refer to Henry IV. of France ; — Henry IV. and Marie de Medicis ; — Louis XIII. (with ·HANS LAVFER·—·VNICO VNIVERSV) ; — Louis XIII. and Anne of Austria ; — Louis XIV. ; — Gott allein die Ehr ; — Perseus riding on Pegasus ; — Arbeit und Tugend macht Edel ; — Adam and Eve ℞. Christ on the cross ; — Das Wort Gottes bleib ewich ; — Noah in the ark ; — The French Dauphin, 1614, &c.

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LAUFFER, JOHANN GOTTLIEB (*Germ.*). Counter-manufacturer at Nuremberg, in the early part of the eighteenth century. His signature **I.G.L.** occurs on commemorative Jetons of the Expedition to Vigo Bay, 1702 (Bust of Queen Anne) ; — Battle of Blenheim, 1704 (imported into England to be sold in the streets, or to be used as counters) ; — Coronation of George I. (signed **L.**), &c.

I have no doubt that Johann Gottlieb Lauffer largely contributed to the series of medals issued by Caspar Gottlieb Lauffer.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.*

LAUFFER, LAZARUS GOTTLIEB (*Germ.*). Counter-manufacturer at Nuremberg, 1660-1700. Ammon says that he was Mint-master there in 1670, and Chief Mint-Warden of the district of Franconia. Franks and Grueber call him "Medallist and Chief Warden of the Mint at Nuremberg from 1670 to 1690", and add : "After this date he appears to have gone to Vienna and to have worked in partnership with Georg Hautsch", a statment which I have not been able to confirm. It is evident that Geo. Hautsch contributed to the series of medals issued by Lazarus Gottlieb Laufer and continued by his son Caspar Gottlieb Laufer, at least from 1683 to 1712, but I can find no record of Lazarus Gottlieb Laufer's leaving Nuremberg, nor that there were two Lazarus Gottlieb Lauffer, as mentioned in *Medallic Illustrations*, II, p. 730. I rather think that Lazarus Gottlieb Lauffer's activity extended to the early part of the eighteenth century, until about 1717, when his son succeeded him as Chief Warden of the Mint.

All the medals enumerated under Caspar Gottlieb Lauffer, struck previous to 1717, were no doubt issued by this Medallist, who employed several die-sinkers and probably cut many of the dies himself.

His signature, which is usually **L.G.L.**, occurs on many counters, among which I may mention : Marriage of Charles II. and Catharine (signed : **L. G.: LAVF. RECH'**. (*illustrated*); — Do, with bust of

Counter, by L. G. Lauffer.

Charles II. (signed on ℞. **LAZA : GOTTL : LAVFFERS REICH·PFENNING·COUNTERS**); Coronation of James II., 1685 (sev. var.); — Coronation of William III., 1689 (several varieties, one engraved by G. Hautsch, others signed : **L.G.L.R.**; — **LAZ. GOTTL. LAVFER**, &c.); — William and Mary, 1689 (sev. var.); — The Church of England preserved (obv. Bust of Queen Anne, several varieties); — Louis XIV. (sev. var., Neumann n°s 32407-13), &c.

Lazarus Gottlieb Lauffer is said to have introduced at Nuremberg the coining-press, which was then already in use in France and England.

Bibliography. — Ammon, *op. cit.* — Franks and Grueber, *op. cit.*

LAUFFER, MATHÄUS (*Germ.*). Counter-manufacturer and Bell-founder at Nuremberg, 1618-1625; Mint-master there in 1622. Neumann describes eleven varieties of counters issued by him : Gottes Segen macht reig (**MATHEVS LAVFER**); — Der Neid thutt im selbst Leidt; — Louis XIII. (several varieties); — Joab and Amasa (**MATTHEVS LAVFFER**); — Ambitios a Superbia (**M. LAVF.**); — Aut Caesar aut Nihil (**MAT : LAV** : and **M. LAV,**); — Louis XIII., 1618 (other varieties, signed **M. L.**; — **M. LAVFFER**; — **M. LAVF**); — Soli Deo Gloria, 1619 (**MATHEVS·LAVFER·IN·NVRNBERG**); — The Fall and the Cross, 1625, &c.

Bibliography. — Kull, *op. cit.* — Neumann, *op. cit.*

LAUFFER, WOLFGANG (*Germ.*). Counter-manufacturer at Nuremberg, *circ.* 1618-1660. His counters are very numerous. Among the best known are : Gottes Segen macht reich (**WOLF.LAVFER**); — Got alein di Ehre sei (**WOLFF LAVFER IN NVRBER**); — Wer Got

vertraut hat (**WVLF LAVFER.IN.NVRMBE.**), and other mottoes ; — Gottes Reich bleibt ewig (**WOLF LAVFER IN NURNBERG**) ; — Anfang bedenks endt ; — J'aime et suis aimé ; — Louis XIV. (sev. var.) ; — Louis XIII. (sev. var.) ; — The French Dauphin (sev. var.) ; — Ich hab die angeneme Kunst, die macht gerechtik : v : Gunst (**WOLFF LAVFFER. — RECHPFENGMACHER**) ; — Gelt macht schelck ; — The Astrologist ; — Festina lente ; — Lucretia plunging the dagger in her breast ; — Famam extendere factis ; — Henry IV. of France ; — Aut Caesar aut Nihil (**WOLF. LAUF.** and **W. LAV.**) ; — Ex pace Ubertas (**WOLF. LAVF.**) ; — The Alphabet ; — Louis XIV. and Marie Thérèse ; — Louis XIV. and Anne of Austria (sev. var., some dated 1615, 1616) ; — Romulus and Remus, 1619 ; — Jacob and the Angel, &c.

Most of W. Lauffer's counters are not quite circular, but more or less irregular. Neumann describes over thirty varieties.

Bibliography. — Kull, *op. cit.* — Sally Rosenberg, *Catalogue.* — Neumann, *op. cit.* — R. Forrer, *Nürnberger Rechen- und Spielpfennige*, Num. Circ., I, 159.

LAUNAY. FRANÇOIS DE (*French*). Mint-engraver at Poitiers, 1616-1618.

LAUNAY, PIERRE DE (*French*). Goldsmith of Poitiers, son-in-law of François Gaillaudon, and his assistant as Engraver at the Mint of Poitiers, 1606-1616.

LAUNAY. JACQUES DE. *Vide* **DELAUNAY** (vol. I).

LAUNAY, NICOLAS DE (*French*). Director of the Paris Medal-Mint from 1696 to 1727, and one of the most celebrated French Goldsmiths of the end of the seventeenth century and beginning of the eighteenth. He was born in 1647, learned drawing under François Chauveau, and was probably a pupil ot the famous Claude Ballin, whose daughter he married. During his tenure of office, he greatly improved the working of the Medal-mint, which reached its highest degree of extension and prosperity. " He succeeded Nicolas Petit, who was the first to hold the appointment of *Directeur du balancier des médailles*. In 1706, the number of puncheons and dies preserved in the Galerie du Louvre exceeded 4000. Until 1698, the medals of the series of Louis XIV. varied in sizes, between 30, 32 and 36 lines. About this time, the Abbé Bignon entrusted the Engraver Mauger to cut dies for 200 medals at 150 livres each, which were executed between 1699 and 1701, by reducing the module to 18 lines. Others were commissioned to other artists, so that the series of small size medals comprise 350 pieces " (Blanchet, *Médailles françaises*).

A document of 1698 records in eulogious terms " the fine drawings which Nicolas de Launay gives every day to the Mint of the Louvre. "

De Launay was succeeded by his son-in-law Jules Robert de Cotte, who remained in office from 1727 to 1767.

A fine Portrait, after Rigaud, is given of Nicolas de Launay in *Gazette num. française*, 1904.

Bibliography. — J. J. Guiffrey, *La Monnaie des Médailles*, Revue numismatique, 1885, p. 2. — Gazette des Beaux-Arts, t. X, p. 154 et t. XI.

LAUNDALE, JOHN (*Brit.*). Mint-master at Edinburgh, 1453.

LAUNE, CHISTOPHE DE (*French*). Mint-master at Paris (1540-1541), Mint-master and Engraver and Tours (1539-1540 and 1542-1553). He was still living in 1556. In 1540 he had some differences with Claude Lemay, a Paris Mint-engraver, in connection with an issue of jetons. An official of the name of **ANTOINE LAUNE** filled the post of secretary under his administration. Christoph Laune's distinctive mark occurs on Petits Deniers of the Paris Mint, 1541, and Testons and Douzains of Tours, 1549. He is the first Mint-master who placed an A (for Paris) under king's bust or beneath shield.

Bibliography. — Mazerolle, *Les Médailleurs français*, 1902. — N. Rondot and H. de La Tour, *op. cit.*

LAUNE, ÉTIENNE DE, also **STEPHANUS LAUNUS**; — **ETIENNE DE LAULNE**, or **DELAULNE** (*French*). A celebrated Goldsmith, Medallist, and Line-engraver, born at Paris *circ.* 1519, died there in 1583.

Workshop of Stephen Delaune at Augsburg.

By letters patent of the 31. January 1552, he was appointed Mint-engraver at Paris, in conjunction with Jean Erondelle, but already deposed, in favour of Jacques Béguin, on the 25. June of the same year. Towards the end of his life, he went over to Germany; in

1573 and 1580 he was working at " Argentina " (Strassburg), in 1576 at " Augusta " (Augsburg), and it is most probable that he also resided at Nuremberg, but he returned to Paris some little time before his death, which according to La Croix du Maine took place on Whitsunday, 1583.

Etienne de Laune's fame as a Goldsmith stands unrivalled in France in the sixteenth century. Cellini's works seem to have inspired some of his earlier productions in chasing. Among his most important pieces of plate are the celebrated Ewer and Tray of the Leyland Collection (reproduced in Lasteyrie, *Histoire de l'Orfèvrerie*, p. 243) and a cup in the Louvre, supported by a beautiful figure of Bacchus, the body of which represents Venus forging the arms of Aeneas.

This artist is considered as one of the most pleasing Copper-plate engravers of the French Renaissance. A number of drawings by his hand of medals, coins, jetons, seals and jewels are still preserved

Medal of Henry II., by Etienne de Laune.

at the Bibliothèque Nationale, Paris. " Toutes les compositions de ce Maître se distinguent par un respect scrupuleux de la forme ; l'ornementation, si riche qu'elle soit, n'en vient jamais altérer la pureté, ni dénaturer la donnée première " (Lasteyrie, *op. cit.*, 245).

M. Mazerolle calls Etienne de Laune one of the cleverest sixteenth century medallists and gives a list of his medallic productions : 1551. *Henry II.*, signed S on obv. ℞. SVA.CIRCVIT. ORBE.FAMA. Victory to r. on globe ; 35 mill. (*illustrated*); — Do, 1552., signed S behind the head of the King. ℞. NOMEN.AD. ASTRA. 1552 L (Launius) Diana ; 21 mill. (on a specimen in the Munich Cabinet the letter E shows quite distinctly after the date) ; — Do, Similar obv. ℞. SIC.FAMA.VIRESCIT. 1552. L. Fame holding palm-branch and laurel-wreath, 21 mill. ; — Do, HENRICVS.II.DEI.G.FRANCO.REX. Laur. bust of Henry II. in cuirass ℞. SIC.FAMA.VIRESCIT. 1552.L. Victory seated to l. on orb, holding palm-branch and laurel-wreath ; in the field : S.

(The letter S was de Laune's usual signature on his engravings);— Do, HENRICVS·II·GALLIARVM·REX·INVICTISS.P.P. Laur. bust in cuirass; ℞. OB·RES·IN·ITAL·GERM·ET·GAL·FORTITER·AC·FOELIC·GESTAS. Fame driving a quadriga in whch are Abundance and Victory; beneath: EX·VOTO·PVB; 1552; 54 mill.; — Do, A variety with Abundance and Victory standing in quadriga; — Do, Similar obv.; ℞. RESTITVTA REP·SEENNSI, &c., within laurel-wreath; 56 mill.; — *Henry II. and Catherine de' Medici*, 1555, Obv. Similar bust of Henry II; ℞. KATHARINA·DE·MEDICIS·REGINA·FRANCORVM. Bust to l. of the Queen; beneath: 1555; 54 mill.; — *Henry II.* Obv. Similar bust, with legend: HENRICVS·II·FRANCOR·REX·INVICTIS?.P·P·; ℞. TE·COPIA·LAVRO·ET·FAMA·BEARVNT. Fame driving quadriga; beneath, NVIA; 53 mill.; — *Antoine de Bourbon*, Obv. ANTONIVS·DEI·G·REX·NAVARRAE. Bust of King to r. in cuirass; ℞. REX CONSERVATOR. The King extending his hand to a ploughman; ex: PROVIDENTIA | 1559; 37 mill.; — Do, Similar Obv.; ℞. ADVERSIS·NESCIA·VINCI. Prudence seated to l. holding a mirror to her face, and a serpent; ex.:

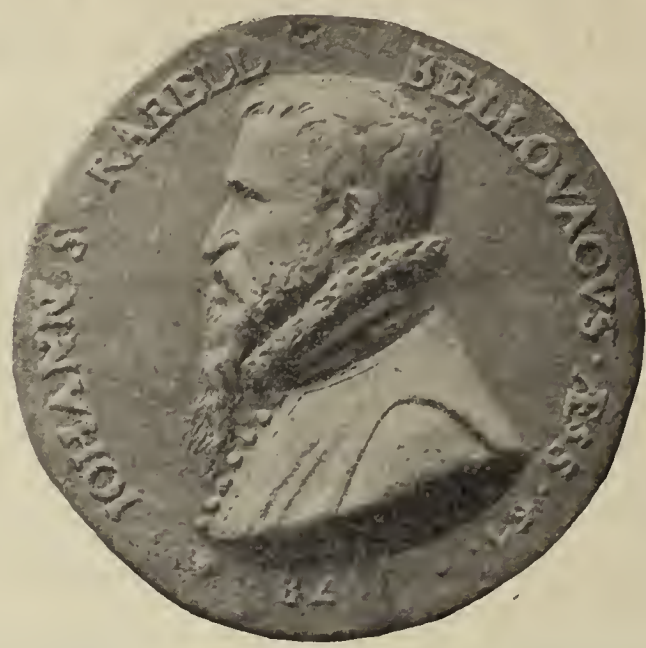
Teston of Henry II., 1552.

COMITIA·AVR | 1560; 37 mill.; — Do, Similar Obv.; ℞. Nine female figures, five to l. and four to r. supporting in the air a figure of Victory holding two wreaths; ex.: FELICITAS | ; 37 mill.; — Do, Bust of King in cuirass; ℞. AVXIL·MEVM·A·DOMINO. Hand issuing from the clouds placing a sword in the hands of a crowned figure; in front of him, the four gods Jupiter, Aeolus, Neptune, and Time; ex: IN·FIL·HOM·NON·EST SALVS 1562; 42 mill., &c.

Mazerolle gives the following jetons to Etienne de Laune: — 1559. Chambre des Comptes; — 1560. Chambre des Comptes. ℞. Mercury; — 1561. Jeton banal; — 1564. Gendarmerie de France; — Catherine de Clermont, 1564. Many others are given by Mariette in his *Abecedario*, but they cannot be authenticated.

It is difficult to say what share the artist had in the cutting of the dies of the milled Testons and Half Testons of 1552, in which

year he held the appointment of Mint-engraver in conjunction with Jean Erondelle and Jacques Béguin, but comparison of style between these and the Henry II. medals by de Laune which present the



Portrait-medal of Jean Rabel.

same characteristics, seems to show that they were both by the same hand.

Referring to the three first medals above described by Etienne de Laune, of which only later specimens are known from restored dies,

Gabriel Schlüsselberger, 1574.

M. Mazerolle says : " L'expression de la physionomie royale est charmante et les figures des revers ont cette maigreur caractéristique qu'affectionnaient les artistes du règne de Henri II ".

A Portrait-medal in lead, unsigned, of Jean Rabel of Beauvais (*illustrated*), in Mr. Max Rosenheim's collection, belongs perhaps to the school of Etienne de Laune, but M. Mazerolle and other experts are not inclined to ascribe it to that artist. I may further add that in the Beauvais Archives nothing could be found concerning this Jean Rabel.

Etienne de Laune's engravings, which date from 1561 to 1581, are occasionally signed *Stephanus F* or *S. F.* The signature *Stephanus f.* occurs on a Portrait-medal of Gabriel Schlüsselberger of Nuremberg, 1574 (*illustrated*). Erman has no hesitation to give it to Etienne de Laune, who, having embraced the reformed faith, went over to Germany some time after 1569. Another medal, that of Hans Huetter and his wife Ursula, although unsigned, exhibits identical work. M. Mazerolle however does not share Erman's view and thinks the Schüsselberger medal is absolutely German in character and has no point in common with the known French works of de Laune.

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LAUNE, PIERRE DE (*French*). Mint-master at Paris, 1541-43.

LAUNOIS. Durand (*MS. List of Medallists*) gives the name of Launois as that of an Engraver of a pattern 5 Franc piece of Charles X., but no doubt in error for **CAUNOIS** (*q. v.*).

LAURANA, FRANCESCO (*Ital.*). Painter, Sculptor and Medallist, *circ.* 1430-1501; a native of the ancient fortified city of the Templars, La Vrana or Laurana, near Zara. In Neapolitan documents his name occurs also as Francesco Adzara (for Francesco da Zara).

Laurana, the favourite Sculptor and Medallist of René of Anjou, Count of Provence and King of Naples (1458-1480) is the first champion of the Renaissance in France.

Between 1468 and 1471, a Franciscus Laurana, *habitator urbis Panormi et civitatis Venetiarum* was working in Sicily and executed a statue of the Virgin for the Dome of Palermo, bearing the inscription : Franciscus a Laurana me fecit MCCCCLXXI. Later, *circ.* 1478-1480, a Franciscus Laurens is mentioned in the accounts of the court of Count René as " tailleur d'ymaiges " and sculptor. In 1490, the name of Laurens occurs as Founder and Chaser, in connection with the mausoleum of Ferry II., Count of Lorraine and Vaudemont, erected in St. George's Church at Nancy. All three references undoubtedly concern the same artist.

Laurana's name is intimately connected with that of his colleague, the architect and medallist Pietro da Milano. Both were attached

to the person of King René, and modelled Portrait-medals of their Patron, his Queen and courtiers.

The recent researches of E. Müntz, Maxe-Werly, C. von Fabriczy and others have settled many obscure points in Francesco da Laurana's history. The great artist left Italy soon after 1458, sojourned in Provence (at Aix) until about 1466, then returned to his native land. In 1468, 1471 and 1473 he was working in Sicily for various churches, but in 1478, we find him back in France, and residing at Marseilles, where he married and lived until 1483. Later. *circ.* 1490, *Laurens le fondeur* was engaged at Nancy on the mausoleum of the Count of Vaudemont. He appears to have spent the last few years of his life at Avignon, with his daughter and son-in-law the painter Jean de la Barre. In all probability he died in the early part of 1501 and was buried in the chapel which his daughter Maragda (or Meranda) had acquired near the Augustin convent at Avignon, for the sepulture of her family. The last mention of Laurana's name occurs on a contract, dated 14. October 1500, relating to the sale of some house property at Marseilles, and he is there styled : " Franciscus Laurana, scissor ymaginum ".

" Pierre de Milan et Francesco Laurana, tous les deux sculpteurs, ont gardé sur notre sol le caractère de leur patrie d'origine. La composition, le dessin, le modelé, tout rappelle l'art italien dans leurs ouvrages. Tout, sauf la fonte ; la mauvaise qualité de la fonte confirmerait même le fait de leur exécution en France " (Rondot et De La Tour, *Les Médailleurs et les graveurs de monnaies*, &c., 1904, p. 71).

Some of the signed medals of Laurana are dated 1461, 1463 and 1466 ; others are undated. With the exception of the Portrait-piece of Louis XI., they all represent King René, Queen Jeanne, and personages of their court. The following are known : 1461. *Triboulet*, King René's buffoon, Bust to r. ℞. Lion seated to l.; above, in three lines : .M. —·CCCC. —·LXI. ; in exergue, in three lines : FRANCISCVS-LAVRANA-F. (Diam. 79 mill.) ; — *Jeanne de Laval*, second wife of King René, Bust to l., hair hidden in richly ornamented coiffure. ℞. PER NON PER. ·M·CCCC··LXI. A pair of turtle-doves, in ex. : FRANCISCVS-LAVRANA FECIT (D. 90). (℞. probably designed by King René himself, *vide* Heiss, p. 19) ; — 1463. *René of Anjou and his consort Jeanne de Laval*, Busts conjoined to r. ℞. PAX AVGVSTI. Peace standing facing, with a sprig of laurel in one hand and helmet in the other ; to r., withered trunk of a tree from which issues one shoot ; in the field : · M· — ·CCCC·—·LXIII. ; in ex. : ·FRANCISCVS·LAVRANA· — · FECIT (D. 90). A variety of obv. exists with legend : DVO· CORPORA·VNVS ANIM. (uniface) ; — 1464. *John of Anjou, Duke of Calabria*, Bust to l. ℞. Circular temple, the cupola sur-

mounted with a statue of the Archangel Michael (the temple is copied from that of Vesta at Rivoli); in the field : M·CCCC·LXIIII; ex. : FRANCISCVS LAVRANA (F ?). (D. 85); — Undated (perhaps 1461 ?). *Charles IV. of Anjou, Count of Maine,* Bust to r.

Portrait-medal of Louis XI., by Francesco Laurana.

℞. Map of the world; FRANCISCVS LAVRANA FECIT (D. 70) (2 var.); — Undated. *Louis XI., King of France,* Bust to r. wearing his favourite head-dress, the *chapel*; ℞. CONCORDIA AVGVSTA. Concord seated to r.; in ex. : FRANCIS-LAVRANA FECIT (D.

85). Type of ℞. copied from a Roman sestertius or medallion. The portrait of Louis XI. is very realistic. Von Fabriczy calls it Laurana's masterpiece, and adds : " The cunning craftiness, the suspicion, but at the same time the resolution of this, the first modern despot and incarnate reaction against the ideals and weaknesses of the Middle Ages, are excellently expressed in the portrait ". " Notwithstanding ", continues the same writer, " Laurana fails by a long way to reach Pisano's grandeur of style, strength of modelling and mastery of technique ; his imitation of nature is superficial, at times quite painful, and the treatment of the relief is flat and lacking in character ". Varieties exist of the Louis XI. medal ; one in silver, uniface (obv. only) was in the Armand collection ; another, in the French Cabinet, has on ℞. SANCTIS · MICHAELIS · ORDINIS · INSTITVTOR. Shield of France within collar of the Order of St Michael ; — 1466. *Jean Cossa, Count of Troya*, Bust to r. (ECCE · COMES. TROIAE., &c.) ; ℞. FRANCISCVS · LAVRANA · FECIT · ANNO · DNI · MCCCCLXVI. Within laurel-wreath, between the letters I—C, two broken horseshoes interlinked.

To the above-described medals, Heiss and Armand add a Portrait-piece, undated, of an unknown person, with legend : HIC · IN · TERRIS · MERVIT · SIBI · NOMEN · OLIMPO · The person represented is without much doubt one of the poets of the court of good King René, one of the few princes who, North of the Alps, extended the magnificent patronage of the Italian rulers to sciences and arts, and himself won laurels in painting and verse-making ; — 1464. *Ferry II., Count of Vaudemont*, Bust to r. ℞. FRANCISCVS · LAVRANA-FECIT. — MCCCCLXIIII. The Count on horseback to l. (Collection of the Glasgow University), &c.

Friedländer illustrates a medal of Jean de Matharon († 1495) which he thinks bears analogy with Laurana's work.

Details are wanting as to the artist's collaboration in the decoration of King Alfonso's Triumphal Arch at Naples, but his hand can be traced in many works of sculpture still extant in Italy, South of France and Lorraine, among which are : " Portement de Croix " in St. Didier's Church at Avignon (1481) ; Mausoleum of Jean de Cossa, Marshal of Provence (1476-1481) ; Decoration of the St. Lazare Chapel in the " Major " church at Marseilles (1483) ; The Joinville Mausoleum of Count Ferry de Vaudemont, nephew of King René, and father of René II., Duke of Lorraine ; Tomb of Charles IV. of Anjou in the cathedral of Le Mans ; Marble statue of the Virgin on the door-way of the chapel of Castelnuovo at Naples ; *Retable* of the Church of Celestins at Avignon ; Niche of King René in Tarascon castle ; and the mutilated bust of René and Jeanne de Laval in the Tarascon Bibliothèque.

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XVIe siècles, Paris, 1883-1887. — C. von Fabriczy, *Medaillen der italienischen Renaissance*, Leipzig, 1903. — Dr Julius Friedländer, *Die italienischen Schaumünzen des fünfzehnten Jahrhunderts*, Berlin, 1882. — E. Müntz, *Histoire de l'Art pendant la Renaissance*, II. — Courajod et Marcou, *Catalogue raisonné du Musée de sculpture du Trocadéro*. — *Grande Encyclopédie*. — *Grand Dictionnaire Larousse*. — M. Maxe-Werly, *Francesco da Laurana*, 1899. — Dr Barthélemy, *Francesco Laurana*, 1885. — E. Müntz, *Les dernières années du sculpteur Laurana*, Chronique des Arts et de la Curiosité. — Bolzenthal, *op. cit.* — *Gazette des Beaux-Arts*, mars 1903. — Blanchet, *op. cit.*, II, p. 383. — *Revue archéol.*, 1899, p. 160.

LAURENCE (*French*). Die-sinker of the early part of the nineteenth century. A masonic medal, dated 1806, of the " Lodge of the French Eagle " bears his signature in full.

LAURENCIN, JOSEPH (*French*). Mint-engraver at Villefranche en Rouergue, *circ.* 1421-1422.

LAURENS (*Austr.*). On a Portrait-medal of Dr Josef Barth, of Vienna, 1804, the signature of this Die-sinker appears in full.

LAURENT, CHARLES (*French*). Mint-master at Montélimar, 1507.

LAURENT, EUGÈNE (*French*). Contemporary Sculptor and Medallist, born at Gray (Haute-Saône), 29. April 1827 ; pupil of Coinchon. His signature occurs on a commemorative medal of the Visit of Napoleon III. and the Empress Eugénie to the Paris hospitals during the plague of cholera, 1865, and he modelled also several Portrait-medallions, some of members of his family.

Bibliography. — Chavignerie et Auvray, *op. cit.*

LAURENT-DARAGON, CHARLES (*French*). Contemporary Sculptor, born at Paris in 1833 ; pupil of the Ecole des Beaux-Arts. Among his best known medallic works exhibited at the Paris Salon are : 1867. Portrait-medallion in bronze of Count E. de D*** ; — 1869. Mme J. C*** ; — 1875. Mlle E. Richard, &c.

Bibliography. — Chavignerie et Auvray, *op. cit.*

LAURENT, PIERRE (*French*). Contemporary Sculptor, born at Montluçon (Allier) ; pupil of Chapu, and Barrias. At the Salon of 1905 he exhibited a Portrait-plaquette of M. Mesnagé.

LAURENTINI, PAOLO (*Ital.*). Medallist of the first half of the seventeenth century, mentioned by Bolzenthal.

LAURENTIUS (LORENZ), LUKAS (*Germ.*). Mint-warden at Bernstadt 1681, 1696, and later at Öls. His initials occur on coins of 1677, 1694-1699.

Bibliography. — *Schlesiens Vorzeit in Bild und Schrift*, VII, 65.

LAURENTIUS PARMENSIS *Vide* **FRAGNY**. Vol. II, p. 133.

LAURENZANO, GIOVANNI ANDREA (*Ital.*). Medallist of the third quarter of the seventeenth century. He resided at Rome and worked for the Papal Court. His signature, says Ammon, occurs on Papal medals of 1689 and 1690, *temp.* Innocent XI. and Alexander VIII. A large Portrait-Medal of the celebrated architect Carlo Fontana (1634-1714) is signed **GAL** and is probably his work (Haller I, 1904; — Wunderly v. Muralt Cat., n° 2848).

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LAURER, GOTTLIEB (*Germ.*). Medallist of Kulmbach, middle of the eighteenth century. He cut the dies for the Mining Medal of the " Neulaischen Friedensgrube ", 1758, which is signed ⌄. His full signature **G. LAVRER** appears on a Medallic Thaler of William Frederick Louis, Baron of Gleichen-Rusworm, 1753 ; this medal partakes of a masonic character and is described by Marvin, *Masonic medals*, p. 136, n° CCCLV.

BIBLIOGRAPHY. — Ammon, *op. cit.*

LAUREYS, BALTHASAR (*Belg.*). Mint-engraver at Brussels, 1619-1661, under Philip IV.

BIBLIOGRAPHY. — A. de Witte, *Le jeton dans les comptes des maîtres des Monnaies du duché de Brabant aux XVII*e *et XVIII*e *siecles*, Tijdschrift, 1896-97.

LAUTENSACK, FRIEDRICH (*Germ.*). Mint-master at Rostock, 1796-1802. His issues bear generally his initials **F. L.**

LAUTENSACK, HANS (*Germ.*) of Nuremberg, is mentioned *circ.* 1558 as having executed designs for coins of the Emperor Ferdinand I.(Kenner, 1903, p. 17).

LAUTENSCHLÄGER, ANTON CHRISTIAN (*Germ.*). Medallist of the nineteenth century, born at Hanau, where he also resided until 1877, in which year he died on a journey to Naples. His productions are mostly unimportant.

LAUTIER, PHILIPPE DE (*French*). Mint-master-general of France, *circ.* 1540-1552.

LAUTIZIO (*Ital.*) of Perugia, is said by Cellini, to have been of great ability, and a clever Seal-engraver. By him is probably a hone-stone medal with portrait of D. Adr. de Ladeuse, Venice, 1522 (described by G. Sparkes in *Num. Chronicle* 1854, p. 187, n° 5) and a Plaque, with subject in relief of the Adoration of the Magi, in the Victoria and Albert Museum, South Kensington. Milanesi suggested the attribution to him of two Portrait-medals of Giovan Lodovico Toscani, signed **L. P.**

LAUWIER, PIÉRART (*French*). Mint-engraver at Valenciennes, *circ.* 1460.

L.A.V. (*Dutch*). These initials occur on a medalet commemorating the Peace of 1544 (2 types) and are supposed to be the signature of a Mint-master in Gelderland (*Vide* Med. Illustr., I, pp. 45-46).

LAVACCHIO, ZANOBI DEL (*Ital.*). Sculptor of Florence, end of the fifteenth century. Bolzenthal gives his name as a Medallist, but without being able to trace any of his medallic works.

LAVALLÉE, JEAN BAPTISTE DAVID (*French*). Mint-engraver at Limoges, 1780-1792, qualified Engraver in functions from 1785.

BIBLIOGRAPHY. — Louis Guibert, *La Monnaie de Limoges*, 1893.

LA VALLÉE, MARC DAVID (*French*). Mint-engraver at Limoges, *circ.* 1779-1780.

LAVANCHY-CLARKE, F. H. (*Swiss*). Representative of the Sun-light Soap Co. for Switzerland, and Editor of Advertisement Tickets, Medallic Calendars, Exhibition Medalets, &c., all in connection with the advertising of the Sun-light Soap, 1896.

LA VANELLE, ANTOINE DE (*French*). Goldsmith, Founder, and Engraver of Jetons at Lyons, *circ.* 1493-1538. Another Engraver of the same name was working *circ.* 1540-1543.

LA VANELLE, SIMON DE (*French*). Jeton-engraver at Lyons and Paris, 1524-1546. By him are jetons of that date, issued for Gilles Aubert, sieur de Vautrouze. He signed *Delauanelle.*

BIBLIOGRAPHY. — Mazerolle, *op. cit.*, I, CLVIII.

LA VANELLE, BERTRAND DE (*French*). Goldsmith, Founder, and Engraver of Jetons at Lyons, *circ.* 1530-1538.

LA VANELLE, CYRIAQUE DE (*French*). Goldsmith, and Engraver of Jetons at Lyons, *circ.* 1524-1547.

LAVATER (*Swiss*). Designer of a medal, engraved by Huguenin frères, on the Opening of the Albula Tunnel of the Simplon Railway, 1903.

LAVAU, ANDRÉ (*French*). Gem-engraver, and Die-sinker of Bordeaux, born in 1722, died on the 28th of February, 1808. He was a pupil of Roettiers of Antwerp.

By him are five jetons of the College of Surgeons of Bordeaux, one of which, signed on both sides, represents on obv. SS. Cosmus and Damianus and on Rℓ. a view of the College. He also engraved a

signet with a head of Hercules, executed after the antique, and to which he devoted ten years; M. de Fayolle terms this "unpur chef-d'œuvre"; and a medal with ℞. Dr de la Martinière, Bordeaux, 1753, signed : **LAVAV A BOR***.

Lavau largely contributed to the foundation of the Académie de Peinture et Sculpture of Bordeaux, and was appointed Rector of that Institution several times. Among his pupils are the great medallist Andrieu, who studied for eight years under him, the painters Lacour, Taillasson, the brothers Pollières, Monbrun-Barincou, &c.

The artist was intimately acquainted with Gatteaux and other contemporaneous medallists. His portrait was painted by Sicardi.

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LAVAU, JACQUES (*French*). Brother of the preceding; also a Seal-engraver. He engraved Plates of coins.

LAVÉE, ADOLPHE JULES (*French*). Contemporary Medallist, born at Morlaix (Finistère); pupil of Degeorge and Dantzell. He formerly worked for many years for M. Desaide, the medal-publisher. At the Salon of 1881 he exhibited a medal, Art & Industry ℞. Arms of Tours; — in 1881, Portrait of M. Thomas, senior member of Paris public notaries, and a Prize-medal for Rifle Clubs; — 1883. Nautical Medal; — Prize Medal for Athletic Sports; — 1884. Inauguration of the Railway of the Asturias; — Medal of the Nautical Society; — Portrait-medallion of M. Boutmy; — 1885. The Railway Asturias-Galicia-Leon; — Prize Medal for Shooting and Athletic Sports; — 1886. Portrait-medallion of M. A. D.***; — 1887. M. A. H.***; — 1890. Prize Medal for Rifle Clubs, Sporting, &c.; — Mathieu Dombasle, silver medal; — 1891. Prize Medals; — 1893. Portrait-medallions; — 1895. Five silver medals, and a Portrait-medallion of M. X***, &c.

Bibliography. — Chavignerie et Auvray, *op. cit.*, II, p. 248.

LAVIGNE, HUBERT (*French*). Sculptor of the nineteenth century, born at Cons-la-Granville (Moselle), 11. July 1818; died in 1881. He was a pupil of Ramey, A. Dumont, and the Ecole des Beaux-Arts. Among his exhibits at the Paris Salon were frequently Portrait-medallions; for instance, in 1878, one of Baron Taylor, and at other dates, Montaigne, Bacon, Voltaire, Descartes, Newton, Goethe, &c.

Bibliography. — Chavignerie et Auvray, *op. cit.*

LAVIGNE, JACQUES DE (*French*). Mint-engraver at Bayonne, 1496-1498.

LAVILLE-TUAL, DE (*French*). Contemporary Sculptor, by whom there is a medal commemorating the 50th anniversary of Chateaubriand's funeral, 1898 (*Gaz. num.* 1899, p. 98). *Vide* **PREZ DE LA VILLE TUAL.**

LA VILLETTE, EUGÈNE (*French*). Contemporary Sculptor and Medallist, born at Saint-Mammès (Seine-et-Marne); pupil of Ch. Gauthier and Decorchemont. At the Salon of 1898 he exhibited the following medals : Portrait; — Harvesting; — Industry; — Joan of Arc; — Mater dolorosa; — 1895. Several Plaquettes; — Christ on the cross, medal, &c.

LAVRILLIER, CHARLES (*French*). Contemporary Sculptor, born at Paris; pupil of Stelmans and Dropsy. At the Salon of 1896, he exhibited a Portrait-medal of Mme A. J.***

LAVY, AMADEO (*Ital.*). Medallist, and Mint-engraver at Turin, *circ.* 1796-1826; a son of Lorenzo Lavy and brother of Carlo Lavy, who were both employed in the same capacity at the Turin Mint.

Amadeo Lavy usually signed his coins or medals either **A. LAVY** or **A. L.**, and I believe those signed **LAVY** only are the work of his brother Carlo, or of the two in conjunction, as the Pattern Five Franc piece of BONAPARTE, PREMIER CONSUL, of *An* XI.

Five Francs of the Cisalpine Republic, *an* 9, signed LAVY.

The earliest piece bearing Amadeo's signature is the gold *Marengino*, obv. L'ITALIE DÉLIVRE A MARENGO. Laur. and helmeted bust of Minerva to l.; beneath : A. L. ℞. LIBERTÉ EGALITÉ * ERIDANIA * Within wreath : 20 | FRANCS — | L'AN 9. The decimal Piedmontese Scudo, of the same date (*illustrated*) has **LAVY** above the exergual line. Specimens of both denominations exist also of *An.* 10 (1802-3). In 1803 Piedmont was incorporated with France, and coins of the French type were struck at Turin — with mint-mark **U** and the Mint-master, Paroletti's symbol, a heart, — from

dies cut by A. Lavy after the puncheons or models by P. Tiolier. On the return of Victor Emmanuel from Sardinia to Turin in 1814, Amadeo Lavy, who, by the death of his brother Carlo in 1813, was left sole Engraver at the Mint, remained in office apparently until 1826, when he was succeeded by Giuseppe Ferraris. His smaller issues are invariably signed **A. L.** whereas the larger coins have **A. LAVY.**

As far as I have been able to ascertain, the following currency was executed by Amadeo Lavy, after the restoration of King Victor Emmanuel and under his successor Charles Felix : VICTOR EMMANUEL. AV. Doppia (24 Lire), 1814, 1815, 1816; — 80 Lire, 1821; — 48 Lire, 1821; — 20 Lire, 1816, 1817, 1818, 1819, 1820 and 1821; — AR. Mezzo Scuto (of 3 Piedmontese Lire, similar to those struck previous to 1799), 1814, 1815 (with the addition of DVX.IANVÆ (*illustrated*), 1816; — Scudo (of

Mezzo Scuto of Victor Emmanuel, 1815.

5 Lire), 1816, 1817, 1818, 1819, 1820, and a new issue (decreed on 4. December, 1820), 1821; — Due Lire 1816-1821; — One Lira, 1816-1821; — AR. 2 Soldi 6 Denari, 1814, 1815. Victor Emmanuel resigned in March 1821, and was succeeded by Charles Felix, whose first coinage is dated 1823. CHARLES FELIX. AV. 80 Lire, 1823, 1827; — 40 Lire, 1823, 1827; — 20 Lire, 1823, 1824, 1825, 1826, 1827; — AR. 5 Lire, 1823-1827; — 2 Lire, 1823-1827; — 1 Lira, 1823-1827; — 50 Centesimi, 1824-1827.

Although Ferraris was appointed Engraver in 1826, on the death of Amadeo Lavy, the latter artist's dies were still used in 1827 and even later.

A. Lavy's best known medallic productions are : Reunion of Piedmont to France, 1802; — The city of Turin to General Jourdan, 1801; — Uniface Portrait-medallion of Napoleon I. (1809), signed **A. LAVY**; — Portrait-medallion of Antonio Canova; — Return of

King Victor Emmanuel I. to Turin, 1814; — Medal of the Turin "Guardia Nobile", struck to commemorate the King's return to Piedmont; — Vaccination introduced into Italy, 1815; — Octagonal Medal, Commissario di Polizia, 1816; — Visit of King Victor Emmanuel to the Turin Mint, 1816; — Marriage medal of Prince Charles Louis of Lucca with Princess Maria Theresa of Savoy, 1820 ("celebrated", says Bolzenthal, "on account of the fineness and elegance of the work and the resemblance of the portrait"); — Medal conferred by King Charles Felix for loyalty to the House of Savoy at Novara, 1821; — Restoration of the Academy of Fine Arts, Turin, 1824; — The course of the river Isère regulated, 1824; — Prize Medal of Vitt. Amadeo III. R℞. Minerva; — Horse Show at Turin, 1821; — The Legion of Cuneo; — Vittorio Alfieri; — Giovanni Francesco Caccia, &c.

Bibliography. — A. Comandini, *L'Italia nei cento anni del Secolo XIX*, Milano, 1901-2. — Bolzenthal, *op. cit.* — Domanig, *op. cit.* — H. Denise, *Le Concours de l'An XI*, Gaz. num. franç., 1902. — Dom. Cas. Promis, *Monete dei Reali di Savoia*, Torino, 1841.

LAVY, CARLO (*Ital.*). Medallist, and Mint-engraver at Turin, born in 1765, died in 1813; a brother of Amadeo Lavy. He was appointed to the Mint in 1789, but after the French invasion of the Piedmontese territory and the constitution of the Cisalpine Republic, his brother Amadeo was entrusted with the cutting of the coindies, at the Turin Mint, 1801.

Pattern Five Franc piece, *An.* XI.

Carlo Lavy executed several medals from designs by the painter Appiani, some of which celebrate Napoleon I. The two brothers sent in *An* XI (1803) a pattern Five Franc piece, with bust of Bonaparte, First Consul, to the Paris Monetary Commission. Denise (*Le Concours de l'An XI*) quotes several letters that were sent by the French Administration des Monnaies to the Brothers Lavy. Their Pattern was not approved of.

Carlo Lavy's signature on medals is usually **LAVY** : Commemorative medal of the Battle of Marengo, Anno VIII (1800) ; — The Cisalpine Republic (an VIII) ; — Marriage of Princess Josephine of Sardinia with Louis Stanislas, Count of Provence, 1771 ; — Victor Amadeus III., founder of Carouge, 1773 ; — Foundation of the Academy of Fine Arts at Turin, 1778 ; — Foundation of the Academy of Sciences, at Turin, 1783 ; — Agricultural Society Prize Medals, with bust of King Victor Amadeus III. ; — Prize Medal for Horse-racing, &c.

Bibliography. — Bolzenthal, *op. cit.* — Durand, *MS. List of Medallists.* — *Thomsen Medal Catalogue.*

LAVY, LORENZO (*Ital.*). Medallist, and Mint-engraver at Turin, second half of the eighteenth century ; the father of Amadeo and Carlo Lavy. I have noticed his signature : *L. Lavy* on a Marriage Medal of Duke Vittorio Amadeo of Savoy with Marie Antoinette of Bourbon, 1750.

LAW (*Brit.*). Gem-engraver or the end of the eighteenth century and beginning of the nineteenth. The following works bear his signature : Head of Bacchant, carnelian ; — Head of Herakles, carnelian ; — Head of Medusa ; — Head of Socrates ; — A term of Xenophon crowned with laurel ; — Head of Lucretia, emerald ; — Head of Seneca ; — Head of Julia, daughter of Titus, sapphire ; — Cameo, with head of Antinoüs ; — Bust of And. Marvel, Scotch poet ; — Cameo, bust of Sir Walter Raleigh ; — Cameo, bust of G. Whitefield, the famous Methodist preacher, &c.

LAW, JOHN (*Brit.*). Financier, born at Edinburgh in 1681, died at Venice in 1729. He was made Comptroller-general of the finances of France, upon the strength of a scheme for establishing a bank, and an East India and a Mississipi Company, by the profits of which the national debt of France was to be paid off. Law's bank, which was opened in 1716, was declared a Royal bank in 1718, but in 1720 this fabric of false credit fell to the ground, spreading ruin throughout the country.

Law initiated the coinage of the copper Sol, Half Sol, and Liard, in 1719.

Bibliography. — Haydn, *Dictionary of Dates.* — Hoffmann, *Monnaies royales de France*, p. 193.

LAWRENCE. *Vide* **LAURENCE** *suprâ.*

LAZARI, ANTONIO (*Ital.*). Medallist of the first half of the eighteenth century, and Mint-engraver. His signature : **ANT. LAZARI FEC.** is found on a Portrait-medal of Donna Laura Maria Bassi, Professor of Philosophy at the University of Bologna, 1732.

Lazari, who was a native of Modena, succeeded Antonio Maria Parmeggiani as Mint-engraver at Bologna in 1709, but in 1713 he was replaced by Carlo Falconi, again appointed in 1728; he remained in office until 1734.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Bolzenthal, *op. cit.* — Francesco Malaguzzi Valeri, *La Zecca di Bologna*, 1898.

L. B. *Vide* **JEAN LE BLANC.** Medallist at Paris, 1715-1732.

L. B. or *L. B.* *Vide* **LUDWIG BARBIEZ.** Medallist at Berlin, 1738-1754. Also **L.H.B.**

L. B. *Vide* **LEONHARD BERNHARD.** Mint-master at Altenkirchen, 1747-1785.

L. B. *Vide* **LUDWIG BRUEL.** Mint-master at Hanover, 1817-1838. Also **B.**

L. B. *Vide* **L. BERGENCREUTZ.** Mint-master at Stockholm, 1819-1821.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

L. B. (*Span.*). Initials of a Spanish (?) Medallist of the latter end of the seventeenth century. He executed medals of Thomas Herne, a merchant of Cadiz, 1695, one of which bears under bust : **L.B.** *Fecit.*

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations*, &c., II, pp. 148-149.

L. C. *Vide* **LE CLERC.** Die-sinker at Basle and Cassel, and Mint-master at Bremen, 1685-1737. Also **G. L. C.**

L. C. *Vide* **LORENZ CARELBERG.** Mint-master at Stockholm, 1706-1722.

L. C. H. *Vide* **LAZARUS CHRISTIAN HOPFGARTEN.** Mint-master at Moritzburg, 1622, and Harburg, 1625-1626.

L. C. K. *Vide* **LUDWIG CHRISTIAN KOCH.** Mint-engraver at Gotha, 1750; Mint-director there, 1766-1793.

L. C. R. *Vide* **LUDWIG CHRISTIAN RUPERTI.** Mint-master at Zellerfeld, 1774-1779.

L. C. S. *Vide* **LORENZ CHRISTOPH SCHNEIDER.** Mint-master at Halberstadt, 1679-1682, and Berlin, 1682-1701 ; "Münzcommissar", 1701-1713.

L. C. W. *Vide* **LEONARD C. WYON.** A London Medallist of the nineteenth century.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

L. C. (*Ital.*). Perhaps the signature of **LORENZO CORBOLINI**, a Roman Goldsmith, who was Coin-engraver at the Papal Mint, during the early years of Alexander VI. The initials **L. C.** occur on a Portrait-medal of Pompeo Conestabile, Bust to l. ℞. MAGVIDFME ACINTF OIN LEGNE PR OPSTV — OP.LC. Pompeo, nude, seated on rock, presenting an open book to a pupil kneeling before him.

BIBLIOGRAPHY. — Armand, *Les Médailleurs italiens*, &c.

L. C. I. (*Ital.*). Initials of a Medallist of the third quarter of the fifteenth century, probably of Northern Italy (perhaps Milan). The monogram **L.CI.** occurs on a Plaquette representing a Sacrifice to Priapus (Berlin Museum). By the same hand, but signed **LCRII S**, is another Plaquette, Sacrifice to Cupid (Paris Cabinet). Both works are extremely graceful and of charming design.

BIBLIOGRAPHY. — Émile Molinier, *Les Plaquettes*, Paris, 1886.

L. D. *Vide* **LEONARDO DONA**. Mint-inspector at Venice, 1478.

L. D. L. *Vide* **L. D. LUNDERBERG**. Medallist of Stockholm, end of the eighteenth century.

L. D. S. *Vide* **LUDWIG DANIEL SODEMANN**. Mint-master at Stralsund, 1763-1768.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

·L·D· (*Germ.*). These initials appear in relief beneath the legend of a Portrait-medal of Antonius Sanftl, 1545, of which a model in box-wood exists in the Berlin Museum.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, p. 48.

LD (*Germ.*). Signature of a Medallist of the early part of the seventeenth century. It occurs on a Portrait-medal of Balthasar Rueff(er), a Burger of Schweinfurt, and his consort, Anna, 1611 (Itzinger Coll^{n}).

BIBLIOGRAPHY. — Erman, *op. cit.*

LEALI, SENZILLO Y (*Span.*). According to Ammon, this signature is found on a medal of Anhalt, 1695.

LEBAS, PAUL VICTOR (*French*). Sculptor and Gem-engraver, who resided at Paris during the third quarter of the nineteenth century and probably later. He was a pupil of Callouëtte. Between 1852 and 1876 he was a frequent exhibitor at the Paris Salon : 1852. Prince Louis Napoleon Bonaparte, President of the French Republic, cameo; — Prince Lucien Bonaparte, cameo; — 1853. The

Empress Eugenie, cameo executed from the directions of Count de Nieuwerkerke and M. Peyre; — 1855. Portrait of Mme X***, shell cameo; — Napoleon III.; — 1865. Aspasia, cameo; — 1866. Poetry, cameo in oriental stone; — 1868. Study of a Head, cameo

Study.

in black onyx (*illustrated*); — 1870, Cupid, black onyx; — 1876. Vestal Virgin, cameo in oriental carnelian, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

LEBEAU, JEAN (*French*). Mint-engraver at Nantes, 1772-1774.

LEBEAU, JEAN MARIE (*French*). Mint-engraver at Nantes, 1774-1776.

LEBÈGUE, ADOLPHE PAUL (*French*). Contemporary Sculptor, born at Paris.

By him are several Portrait-medallions in bronze of Mme Lebègue; — F. V Raspail, 1879, and others.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

LEBERECHT, F. (*Germ.*). Medallist, and Gem-engraver, born at Meiningen in 1749, was appointed Engraver to the Russian Mint in 1775; in 1794 he became an Academician, and a little later, Chief-Medallist to the Court; he further rose to the dignity of a Councillor of State, and died in 1827. For several years, previous to his death, the artist had been enjoying retirement in private life on a pension of 1500 Roubles allowed him by the Russian government.

Bolzenthal remarks: "Few artists of his kind have been so distinguished as Leberecht, who raised himself to the rank of Councillor of State and Knight of the Order of St. Anne, the diamond insignia of which was bestowed on him in 1812. He served, during fifty years, four Russian monarchs, and died in 1827, leaving many pupils, to whom he was a good master and true friend. Leberecht, of whom we may say that he was an artist very much beyond his time, was a clever Gem-engraver. Among his produc-

tions, we find medals : Unveiling of the statue of Peter the Great, with bust of Czarina Catherine II. and a representation of the statue, 1782 (signed : **CARL LEBERECHT F.**) ; — Prince Potemkin, — Conclusion of Peace with Turkey, 1791 ; — Coronation of Paul I. (obv. illustrated) ; — Coronation of Alexander I. ; — Foundation of the Exchange at St. Petersburg, 1805 ; — Frederick Born, 1806 ; — Centenary of the Battle of Poltawa, 1814 ; — Presentation medal of the Emperor Paul to the Kossacks of the Tshepligin Wolga Army ; — Another to the leader of the Nomadic Camp Siwzoff, 1799 ; — and various others of the same character (Iversen describes 19 of these Presentation medals) ; — Presentation medals of the Emperor Alexander I. to various military and civic notabilities (20 varieties, all signed), &c. His masterpiece is a medal of the year 1803 with the bust of the Empress Catherine II. as Minerva. The Russian Court at all times took a keen interest in medallic art, but

Coronation of Paul I., by Leberecht.

especially towards the end of the eighteenth century, when a school for Engravers was created, with the object of giving a fresh impetus to this branch of the plastic art. "

By Leberecht are also : Reproduction of a Medal on the Alliance between Peter the Great and Frederick IV. of Denmark (signed : **B. C.**) ; — Centenary of the Foundation of St. Petersburg ; — Foundation of a Hospital at Simbirsk, 1801 ; — Riga subjugated ; — Catherine II.'s Visit to Crimea, 1779 ; — Peace of Jassy, 1791 (unsigned) ; — The Plague at Moscow, 1804 ; — Masonic medal in Honour of the Union of the Lodge "Mildthätigkeit", and that of the "Pelican" under the Swedish rite, with Dr Freese, who was a member of the Aulic Council, as its presiding officer, St. Petersburg, 1780 (sev. var.) ; — Portrait-medal of Haydn, issued by the Philharmonic Society of St. Petersburg, 1802 ; — Visit of King Gustavus

Adolphus IV. of Sweden to St. Petersburg, 1800; — Foundation of a Foundling Hospital at Moscow (sev. var.), &c.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*, p. 287. — Iversen, *Die Medaillen geprägt auf die Thaten Peter des Grossen*, St. Petersburg, 1872. — Hildebrand, *op. cit.* — Marvin, *op. cit.* — *Thomsen Catalogue.* — Iversen, *Beitrag zur Russischen Medaillenkunde.*

LE BICHEUR, LOUIS (*French*). Mint-engraver at Paris under Jean Warin, *circ.* 1644-1648. In 1648 he was "fermier de la monnaie au marteau" of Paris.

LE BLANC, C. (*French*). Contemporary Sculptor, by whom is a Portrait-medallion of M. Lefèvre, 1883.

LE BLANC, JEAN. *Vide* **BLANC** (Vol. I, *N.E.*, p. 194), 1675-† 12. December 1749. This artist is sometimes called **BLANK**, and was a Goldsmith, Chaser and Engraver. He was born in 1677; received Academician in 1718. Chavignerie et Auvray give also the following works by him : Portrait of the Duke of Orleans, 1718; — France handing the rudder of State to the Regent; — France inscribing the Accession of the Regent on a shield; — Wax Portrait of Pope Clement XII., 1738; — Portrait of Peter the Great; — Alliance of France with the Swiss Catholics; — Chamber of Justice, 1716; — Bronze Plaquette, Descent from the cross, signed : *Leblanc* (formerly in the G. Crignon de Montigny's collection, and now in that of M. Adrien Blanchet).

LE BLOND, MICHEL (*French*). An Engraved Plaque bearing the portrait and arms of Johann Wilhelm Dilich, an architect of Frankfort-on-M. (1600-† 1660), was attributed by the late Mr. Copp to this artist (*Num. Circ.*, X, col. 5274), but it has since been proved to be the work of the Copper-plate Engraver Sebastian Furck, who executed many Portraits of this kind, *circ.* 1640-1660.

BIBLIOGRAPHY. — Joseph and Fellner, *Die Münzen von Frankfurt am Main* 1903 (Nachtrag).

LE BLOUNT or **BLUNT, RALPH** (*Brit.*). Goldsmith, and Mint-engraver, London 1267-1280; he succeeded Richard Abel. He probably engraved the early coinage of Edward I.

LE BOITEUX JEAN (*French*). Moneyer at the Paris Mint, *circ.* 1549-1562. Mazerolle quotes from several documents in which Le Boiteux's name is mentioned in connection with orders for jetons which he gave to the Mint-engravers A. Brucher, Jean II Cousin, and others.

BIBLIOGRAPHY. — Mazerolle, *op. cit.*

LE BOSSÉ, HENRI VICTOR GUSTAVE (*French*). Contemporary Sculptor, born at Paris; pupil of Salmson. He has executed numerous Portrait-medallions, in bronze, some of which were exhibited at the Paris Salon, since 1872. The 1879 Catalogue gives the following: M. Ernest S***; — M. Victor L***; — M. Paul G***; — M. Édouard S***; — 1885. Portrait of Mme Lebossé; — 1894. Portrait inédit of René le Bossé. — Mme Veuve J. Dumont; — Victor Dumont; — Émile, Jeanne, and Gaston Dumont; — Charles Barré; — 1895. Marguerite Dumont; — 1896. M. & Mme Henri Martin; — 1898. René L***; — Jacques Dumont; — Andrée et Jacques Dumont; — Lucien et Paul J***.

Bibliography. — Chavignerie et Auvray, *op. cit.*

LE BOSSÉ-CASCIANI, Mme LUCY (*French*). Contemporary Sculptor, and author of numerous Portrait-medallions, which have been exhibited at the Paris Salon: 1888. R. Bellanger; — A. B***; — 1889. The artist's nephews; — 1891. Fifi, bronze medallion; — Le Capitaine Bellanger; — 1892. Ma nièce Yvette J***; — Mon fils René; — 1895. Portrait-medallions of the artist's relatives, &c.

LE BOUCHERAT, EDMOND (*French*). Mint-master at Châlons-sur-Marne, from the latter end of the reign of Charles VII. to the middle of Louis XII.'s reign; then at Troyes, 1507.

Bibliography. — E. Faivre, *État actuel des ateliers monétaires français*, Paris, 1895.

LE BOUCHERAT, PIERRE (*French*). Mint-master at Châlons, after December 12., 1508. He issued there Douzains au porc-épic.

LE BOURG, CHARLES AUGUSTE (*French*). Sculptor, born at Nantes on the 20th February 1819, died in 1904; pupil of Rude and Amédée Menard.

By him are Portrait-medallions: 1857. The King of Thulé; — 1870. Lady Wallace; — 1876. Aeolus and Thetis; — 1878. Mlle A. Lebourg; — 1880. Auguste Comte; — 1894. General Mellinet; — 1897. Frère Jehan des Entommeurs; — Amador. Abbé, de Turpenay; — 1901. Monselet.

Bibliography. — Chavignerie et Auvray, *op. cit.*

LE BOVEUR, HANIN (*French*). Mint-engraver at Valenciennes, *circ.* 1368.

LE BRAELIER, JEAN (*French*). Sculptor, Chaser, Goldsmith, and Enameller of Paris, fourteenth century. Some of his works border on medal-engraving.

Bibliography. — S. Lami, *Dictionnaire des Sculpteurs.*

LE BRAS DE FER, ROBIN (*French*). Mint-engraver at Angers, 1449-1459. He struck forged Ecus and on his being detected took to flight.

LE BRETON, HERCULE LE. *Vide* **BRETON** (Vol. I, *N. E.* p. 279). He engraved a Portrait-medal of Louis XIV.

LE BRUN, ANTOINE (*French*). Medallist of Lyons, 1682-† 21. April 1752.

LE BRUN, DAMIEN (*French*). Engraver of Lyons, 1681-† 14. January 1747.

LE BRUN, BARTHÉLEMY (*French*). Engraver of Jetons, 1741-1754.

LE BRUN, LOUIS (*French*). Général des monnaies, *circ.* 1618-1623.

LE BRUN, FRANÇOIS (*French*). Master-engraver, and Medallist of Lyons, *circ.* 1736-1773. On the 17. December 1759 he was appointed Mint-engraver at Lyons, in conjunction with Clair IV. Jacquemin. He has engraved Jetons, among which are the Jeton of the Agents de change of Lyons, 1773, and the Jeton of the College of Medicine of Lyons; both are signed: **LEBRUN**. Another Engraver of the same name executed Jetons, between 1778 and 1783.

Bibliography. — N. Rondot, *Les graveurs de monnaies à Lyon*, Mâcon, 1897.

LE BRUN, JEAN (*French*). Mint-engraver at Valenciennes, 1438-1440.

LE BRUN, JOSEPH (*French*). Master-Engraver at Lyons, 1736-1764, and Paris, where he died in 1777. He is the author of some medals.

LECCI, GIUSEPPE (*Ital.*). Contemporary Sculptor, born at Pisa. He exhibited a Portrait-medallion of Christ at the Salon of 1899.

LE CERF, ÉMILE LOUIS (*French*). Contemporary Sculptor and Gem-engraver, born at Saint-Denis (Seine); pupil of Gaulard. At the Salon of 1886 he exhibited a Portrait-medallion of General Chanzy.

LECHEVREL, ALPHONSE EUGÈNE (*French*). Contemporary Gem-engraver and Medallist, born at Paris in 1848. He is a pupil of Henri François and Sacristain, and a Member of the Société des Artistes français.

This artist's productions in Gem-engraving are very numerous; the following are among the most important and comprise some of

his earliest glyptic works: 1874. Head of Minerva, carnelian; — Le Départ, carnelian; — Study of a Greek Head, carnelian; — 1877. La Source, after Ingres, sardonyx (belongs to M. Boucheron;)

Oriens occidentis, renovat artem.

— Minerva, sardonyx; — Portrait of Freylas de Reys, carnelian; — Diane de Poitiers, after Jean Goujon, sardonyx; — Medusa, sardonyx; — Hebe, sardonyx; — 1879. George Washington, after

France welcoming and crowning the Genius of the Old and New World.

G. Webb, cameo in carnelian; — Aesculapius, after the antique, cameo in sardonyx; — Thiers, President of the French Republic, cameo in sardonyx (belongs to M. Sterne); — Poor little Beggar!

cameo in sardonyx; — Study of a Greek head, cameo in sardonyx; — 1880. The seven Days of the Week; — Portrait of Vicomte de Réo Branco, on a sapphire; — Female head, sardonyx; — 1882. Youthful Bacchus, intaglio in topaz; — Maid defending herself against the attacks of Love, intaglio, topaz; — Poetry, intaglio, topaz; — Henry IV. young bust, intaglio, rock crystal; — Hunter, after Frémiet, intaglio, sardonyx; — 1883. Chloe, after J. Lefebvre, sardonyx; — Perseus; — 1884. Bacchant, sardonyx intaglio; — 1885. Night distributing her poppies, sardonyx; — 1886. The Dawn, intaglio; — Allegory, sardonyx, intaglio; — 1887. Mlle Lechevrel, medallion in bronze; — Dawn, sardonyx intaglio; — 1888. Nymph and young Faun dancing; — Mlle Lechevrel, cameo; — M. Desportes de la Fosse; — 1889. Gambetta; — Gallia; — Ingres; — Youth; — 1890. P. J. Brocard; — Béatrix;

L'Histoire faisant revivre le Passé.

— B. Lechevrel; — A. Reyen; — 1891. The President of the Republic, cameo, and intaglio; — Hommage aux graveurs; — Idyll, sardonyx intaglio; — A. Reyen, Portrait-plaquette in bronze; — René Stern, Portrait-plaquette in silver; — 1892. French Medallists of the Nineteenth Century; — Roger Marx (*illustrated*); — Hébé; — Gallia; — President Carnot; — 1893. Mme J. A. Lechevrel; — A. Liard; — Mme A. Reyen; — E. J. Carlier; — Full-length portrait of Mme J. A. Lechevrel; — M. R. de E...; — Gallia; — 1894. Portrait of Alfred Morrison; — Mlle Marie Esther Jouin; — Oriens Occidentis renovat artem, plaquette (*illustrated*); — 1895. Casimir Périer; — 1897. Ste Geneviève; — 1898. Portrait of a Child; — Head of the French Republic; — 1899. Truth, onyx, intaglio; — Mask of Medusa, onyx; — Portrait and Seal of M. de Errazu; — Chloe and Cupid, intaglio in sardonyx; — Amicitia; — Patterns

for the Coinage of the French Republic; — Portrait of J. Carlier, statuary; — 1906. Patterns for the Nickel coinage; — Head of the Republic; — Design for a Medal of the "Société de secours mutuels Humanité, Fraternité"; — M. Paul Doumer, President of the Chamber of Deputies, &c.

Later date. Seal of Baron de Graffenried; — Seal of Prince Demidoff; — Seal and Portrait of Baron de Errazu (these three seals are considered by the artist as of the highest importance); — Two seals for the King of Greece; — Seal of the Duc de Morny; — Portrait of President Carnot ("plus que probablement le plus important monument de la glyptique"); — Nymph and Faun dancing, intaglio in sardonyx (formerly in the Morrison Collection); — The Dawn, after Jules Lefebvre, intaglio in sardonyx (belongs to M. Boucheron); — "Consultatio", intaglio in sardonyx (Luxem-

Hommage aux Graveurs français.

bourg Museum); — Truth, intaglio in grey onyx; — Love, intaglio, in sardonyx (belongs to Mr. Smith, of Chicago); — Mask of Medusa, cameo in grey onyx (belongs to Mr. Mahon); — Young Bacchus, intaglio in topaz; — Young girl resisting the advances of Cupid, after Bouguereau, intaglio in topaz (belongs to M. Prevost); — Poetry, Spanish intaglio; — Jean qui pleure et Jean qui rit, intaglio in rock crystal (belongs to M. Boucheron); Pack hound, after Frémiet, intaglio in sardonyx; — Suzanne,

cameo in black onyx; — Nymph, cameo in black onyx; — Head of the Republic; — Arms of Prince de Curdi; &c. A gem by Lechevrel, representing a youthful Satyr holding thyrsos and dancing before a nymph seated on a rock, was sold for £ 7 at the Auction Sale of the Morrison Collection.

The list of Lechevrel's medals, medallions and plaquettes is not very extensive, but all the artist's medallic productions stand very high in artistic quality : Homage to French Engravers, Plaquette belonging to the Paris Mint (*illustrated*); — History registering the discoveries of Archaeology, Plaquette (*illustrated*); — Oriens Occidentis, renovat artem, Plaquette (Luxembourg Museum, and Paris Mint; *illustrated*); — Head of the Republic in Phrygian cap (Paris Mint); — Portrait of Baron de Errazu; — Portrait of Alfred Morrison, of London; — Portrait of Prof. Dr Alfred Licht-

Portrait of M. Roger Marx, by Lechevrel.

wark, Director of the Hamburg Fine Art Museum (Medallion, and Plaquette); — Portrait of Félix Faure, President of the French Republic; — La Bienfaisance (belongs to the city of Paris); — Head of the Republic; — Portrait of M. Roger Marx (*illustrated*); — Blanche Suzanne Lechevrel; — Geneviève; — Portrait of a Child; — ΑΘΗΝΗ, uniface medal; — Adolphe Blancks; — J. Carlier, sculptor; — André Otten; — Mlle Geneviève Otten; — Mlle Yvonne Otten; — Mme J. Lechevrel; — Mlle Blanche Lechevrel; — Gallia; — Plaquette for the Postage Stamp of 15 centimes; — Seal for the Ministry of Foreign Affairs; — Lite Saving Medal; — Holly : leg. *Semper vireat et vigeat*; — Laura; — Menu, Pla-

quette for M. Tasset's banquet; — Patterns for a new French coinage, &c.; — Portrait of A. Liard, founder; — Consultatio, oval medal in the Luxembourg Museum; — Salon of 1904. A Model; — Child's Portrait, on sardonyx; — 1905. L'Histoire enregistre les découvertes de l'Archéologie, Plaquette issued by the Société des Amis de la Médaille française; — Louis Herbette; — E. Charmelet; — Lady Maud Mary Taylor; — The French Republic, &c.

Lechevrel is not a stranger in this country. In 1877 and 1878, he was employed in England to ressuscitate the art of engraved vases in glass, in imitation of the famous Portland vase, at the Hodgetts, Richardson & Sons' glass Works at Stourbridge.

For the Paris Exhibition of 1900, the artist completed the first Vase in glass of carved work ever executed by a Frenchman or in France. He has also done very fine work as an Heraldic-engraver, and is the author of a " Traité des matières généralement employées dans la glyptique ".

M. E. Babelon (*Revue de l'Art*, 1902, II, p. 24) praises the suppleness of Lechevrel's talent and M. Roger Marx the assurance of his technique (*Médailleurs français*, p. 24).

The artist introduces in his medals the delicatesse of the gem-engraver, and he has that advantage over the ordinary medal-modeller that he undestands engraving in metal, and can judge of the effect of a model before it is reduced to medal-size better than a mere sculptor who is unaccustomed to the graving tool. Not every subject which looks well large will look well small. The nature of the subject has to be considered. In general, though size be one of the elements of the sublime, the really sublime and ideal work of Art loses but little when reduced in dimension, as long as the proportions are exactly attended to. You can have colossal proportions and god-like power within the circumference of a gem for the finger. Of this, M. Lechevrel is aware, and his plaquettes " History reviving the Past " and " France welcoming and crowning Genius " show that he fully understands what makes the real merit and beauty of a medal.

Bibliography. — *Information kindly supplied by the artist.* — Roger Marx, *Médailleurs français* et *Médailleurs contemporains*, &c. — Chavignerie et Auvray, *op. cit.* — *Catalogues du Salon*, 1901-1904. — L. Bénédite, *Catalogue du Musée du Luxembourg*, &c. — *Revue de l'Art*, 1902, 1903. — Dr H. J. de Dompierre de Chaufepié, *Les Médailles et Plaquettes modernes*, Haarlem. — *Studio*, Oct., 1898. — *Gazette numismatique française*, 1898, 284; 1899, 97. — *Catalogue of the Morrison Collection of Gems.*

LECHNER, KASPAR (*Germ.*). Goldsmith and Seal-engraver of Munich, 1586-1616. In 1586 he cut a seal for Duke William of Bavaria.

Bibliography. — J. V. Kull, *Die Münzstätte München am Ende des XVII. Jahrhunderts*, Mitth. der Bayer. Num. Gesell, XIX, 33, 45.

LECLECH & C° (*French*). Issuers of private currency, 10 Sol pieces of two types, 1792. They resided at Clermont (Oise).

LECLERC (*French*). A Frankfort Coronation medal of Joseph II., 1764, with French legends and ℞ inscription : IL REÇUT DU CIEL LA VERTU &c., is signed **K** (for Kaiserswerth, according to Fiala, which is however very uncertain) and **LE. C. L. INV.** Leclerc was probably only the designer of this medal, which Joseph u. Fellner describe (n° 2188) without adding any information on its authorship.

Bibliography. — *Katalog der Münzen-und Medaillen-Stempel Sammlung &.*

LECLERC, DAVID L. (*Swiss*). Court-medallist to the Landgrave of Hesse at Cassel, towards the end of the seventeenth century. He was a native of Berne, in which city he practised at first die-sinking. He usually signed his productions : **LE CLERC P.** (*David Le Clerc Père*), whereas his son, Gabriel Leclerc, who appears to have succeeded him at Cassel, signed **LECLERC** or **GLC**.

According to Strickler, a D. Leclerc was a Portrait Painter, born at Berne in 1680, died at Frankfort-on-M., in 1738. He settled at Frankfort in 1698, resided also for some time at Paris, and from 1715-1717 in London.

Bibliography. — Schlickeysen-Pallmann, *op. cit.* — *Allgemeine Deutsche Biographie*, 1883.

LECLERC, GABRIEL (*Swiss*). Medallist of the end of the seventeenth and first half of the eighteenth century *circ.* 1685-1737. He first worked at Basle, then at Cassel, and Berlin, and for some time was Mint-master at Bremen, 1737-1743 (?). His signature : **G·L·C** or **·GLC** occurs on Thalers of Basle, undated (*circ.* 1685); — Prize Medal, Adoration of the Shepherds and three Kings (Æ and ℞) ; — Prize Medal, obv. Lion ℞ View of Basle (signed **·GLC**); — Medallic Thaler, 1691 ; — Medal of George William of Brunswick, ℞. META QVIES &c. Horse galloping, 1700 (signed : **G. LE CLERC**); — Jubilee of the High School of Rintelen, Hesse-Cassel, 1721 (possibly by Isaac Leclerc), &c.

Nagler (*Monogrammisten*, III, p. 48, n° 142) mentions that Gabriel Le Clerc died in 1743, and had resided in turn at Basle, 1685, Cassel, Berlin, and Bremen.

Bibliography. — Bolzenthal, *op. cit.* — R. S. Poole, *Swiss Coins in the South Kensington Museum*, 1878. — *Thomsen Medal Catalogue.* — Schlickeysen-Pallmann, *op. cit.*

LECLERC, GUILLAUME (*French*). President of the " Cour des Monnaies ", 1600.

LECLERC, ISAAC (*Swiss*). Probably a son of Gabriel Leclerc, and a brother of David L., ; also Court medallist at Cassel, during the first half of the eighteenth century, until about 1746. He engraved a number of medals, the two best known commemorating the Centenary of the foundation of Marburg University; also Jubilee of the University of Rinteln (Hesse-Cassel), 1721. Isaac Leclerc was also a skilled Gem-engraver. He died at Cassel in 1746.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Michaud, *Biog. Universelle*, XXIII, 528.

LECLERC, L. (*French*). Die-sinker of the second quarter of the nineteenth century. He engraved Pattern 20 and 5 Franc pieces, and 10 Centime pieces for the Monetary Commission of the second French Republic, 1848. These Pattern coins are reproduced in De Saulcy, *Souvenirs numismatiques de la Révolution de 1848.*

By him are also Portrait-medals of Lord Byron; — Eustache Lesueur, 1828, and others.

LECLERC, LOUIS (*French*). Mint-master, in conjunction with Paul Bain, at Meung near Orleans, 1655-1656. He issued a coinage of Liards.

BIBLIOGRAPHY. — Arnould, *Le Monnayage de l'atelier d'Orléans.*

LECLERC, MENGIN (*French*). Mint-master at Nancy, 1489 (1490).

BIBLIOGRAPHY. — Lepage, *op. cit.*

LECLERC, NICOLAS (*French*). Sculptor and Medallist of Lyons (maître tailleur d'images et maçon) 1487-1508. He was instructed, in conjunction with Jehan de Saint-Priest, to prepare models of the medal, cast by Jean Lepère and his brother Colin, in commemoration of the Visit to Lyons of King Louis XII. and Anne of Brittany, 1500. Nicolas Leclerc is called, in a document of March 1499, " tailleur d'ymaiges ", and in another, it is said that he made " la taille et façon des portraictz et molles ".

Rondot observes that Leclerc and St. Priest " had not learned from Candida how to correct the realism of their portraits in order to give them some dignity. "

BIBLIOGRAPHY. — Mazerolle, *op. cit.* — Rondot, *Les Médailleurs lyonnais*, 1897.

LECLERC, SEBASTIAN (*French*). Draughtsman and Engraver of the second half of the seventeenth century. " He was born at Metz in 1637 ", say Franks & Grueber, " studied at first under his father, a Goldsmith, and in 1665 came to Paris where he worked with Charles Le Brun. In 1672 he was appointed Professor of perspective at the Royal Academy of Painting, and later on, private Engraver to Louis XIV. He designed a large number of types for the medallic series of that monarch, and there is in the British

Museum a volume in MS. containing his original designs for this work, with notes by members of the Academy, M. de Pontchartrain, Louis XIV. himself, and others. Leclerc died at Paris, 25. October 1714."

Among the medals designed by this artist are : 1658. Battle of Dunkirk (by Roussel and Molart); — Another (by Mauger); — 1689. Louis XIV. receives James II. (by Mauger); — 1690. Battle of Fleurus (by Roussel and Molart); — 1692. Taking of Namur (by Mauger); — Battle of Steinkirk (by Mauger); — Another (by Roussel and Molart); — 1693. Sea-fight off Gibraltar (by Roussel); — Battle of Landen (by Roussel and Molart); — Another (by Mauger), &c.

Bibliography. — Franks & Grueber, *Medallic Illustrations of the History of Great Britain and Ireland*, London, 1885, p. 730. — *Nouvelle Biographie générale*, XXX, p. 201. — Nagler, *Künstler-Lexicon*.

LECLERCQ, JULIEN GABRIEL (*Belg.*). Sculptor and Medallist, born at Ghent on the 22nd February 1805, died at Brussels, 23. February 1882. He studied at first at the Ghent Academy, and later at Paris, where he became a pupil of David d'Angers. He settled at Brussels in 1885, and executed there several works of sculpture in commission for the city, such as the bas-relief of St. Joseph's Church and a group of children for the Chamber of Commerce.

Leclercq's most important medals are : 1827. Leo XII., on the Concordat; — 1831. Baron Surlet de Chokier, Regent of Belgium; — 1832. Visit of Leopold I. to Louis-Philippe at Compiègne; — 1833. Tribute of Belgians to the Poles; — 1834. Prize Medal of the Royal Agricultural Society; — 1835. Simon Lubin; — 1836. P. J. Triest, Canon of Ghent; — 1837. Prize Medal of the Liège Horticultural Society; — 1838. Felix, Count of Merode; — Charles, Count of Montalembert; — Nicolas Jean Rouppe, Burgomaster of Brussels; — Engelbert Sterckx, Archbishop of Malines (2 var.); — 1839. B. G. Dumortier; — F. David, Burgomaster of Verviers; — 1841. Jetton of the Belgian Royal Academy of Sciences and Letters; — Prize Medal of the Philharmonic Society of Brussels; — 11th Anniversary of September 1830 (2 var.); — 1842. Edouard de Biefve, painter; — 1844. Navigation maritime; — 1845. Royal Conservatoire of Brussels (2 var.); — Charles Liedts; — 1847. Exhibition at Brussels; — Pattern Five Franc piece; — 1848. Reward for services rendered during the epidemic of Cholera (sev. var.); — 1849. Exhibition of Flanders; — 1851. Royal Academy of Sciences, Letters and Fine Arts; — H. van Hulthem, &c.

Leclercq's signature appears variously as : **J. L.**; — **J. LECLERCQ** — **JULIEN LECLERCQ F.**

Bibliography. — Guioth, *Graveurs en médailles et monnaies*, Revue de la numismatique belge, 1854, p. 345. — Do, *Histoire numismatique de la Révolution belge*,

Hasselt, 1845. — Piot, *Catalogue du Dépôt des Coins, Poinçons et Matrices appartenant à l'État*, Bruxelles, 1861. — Immerzeel, *op. cit.* — A. de Witte, *La Médaille en Belgique au XIXe siècle*, 1905.

LECLERQ, BONAVENTURE (*French*) Goldsmith of Laon, end of the sixteenth century. On the 12th February 1590, he was commissioned to strike Quarter and ½ Quarter-Ecus of Charles X. His son, **CLAUDE LECLERQ** was associated by him in the work of cutting the dies for the coins which were issued at Laon, between 1590 and 1593, when they resigned their office. These coins were : Gold Ecus, Quarter,-and Eighth Ecus, Gros de Nesle, and Double Sols, and bear the letters **LA** at the end of the obv. legend, with **L** in centre of cross on ℞. The **LA** probably signifies **LAON** whereas the **L** on ℞ is the Engraver's initial.

Bibliography. — Paul Bordeaux, *L'Atelier monétaire de Laon pendant la Ligue*, Ann. num., 1895, p. 497. — E. Faivre, *État actuel des ateliers monétaires français*, 1895.

LECOCQ, GILLES dit **DES JARDINS** (*French*). Medallist, born at Nancy in 1649, and died there, 18. September 1705.

LE COQ DE LAUTREPPE, FÉLICIEN WILLIAM ALBERT (*French*). Contemporary Sculptor, born at Paris; pupil of Henry Cros. In 1883 he exhibited at the Salon a Portrait-medallion in bronze of Sir Thomas Gladstone.

LECOINTE, LÉON AIMÉ JOACHIM (*French*). Sculptor, born at Paris on the 9. April 1826; pupil of Klagmann, and A. Toussaint. By him are several medallic works, among which I may mention : 1850. Portrait-medallions in bronze; — 1873. The beautiful Maddalena, Plaque; — 1875. Assassination of Alexander de' Medici, Plaque; — 1878. Portraits of the sons of M. P***, Medallion in terracotta.

Bibliography. — Chavignerie et Auvray, *op. cit.*

LE CONTE, JEAN (*French*). Mint-engraver at Saint-Quentin, 1400-1401.

LE COUR, PAUL (*French*). Engraver, Chaser, and Manufacturer of buttons at Lyons, second half of the eighteenth century. He issued religious medals and badges.

LECOMTE, FÉLIX (*French*). Sculptor, born at Paris on 16. January 1737, died on 18. January 1817; pupil of Falconnet and Vassé. By him are some Portrait-medallions and Plaques : Bacchus and Cupid asleep; — Cardinal de La Rochefoucault, &c.

LE COMTE (*French*). Die-sinker of Rouen, known by a medal of the "Asiles des Aliénés", Paris, 1867; also the author of the commem-

orative Medal of the Inauguration of the Northern Railway, of France, June 1846.

LEDEVIN, ÉDOUARD RENÉ (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of Millet and Truphême. At the Salon of 1892 he exhibited several Portrait-plaquettes in silver; — again in 1893, and Louis XV., plaquettes, representing rustic sceneries.

LE DOUBLE, FRÉDÉRIC AUGUSTE MARIE AIMÉ (*French*). Contemporary Sculptor and Medallist, born at Grégy (Seine-et-Marne); pupil of Georges Lemaire, and Georges Tonnelier.

Among this artist's medallic productions are : Portrait of the Artist, Plaquette in engraved steel; — Confiance, Plaquette in silver; — Orfèvrerie, Plaquette in silver; — Baptism of Chlodvig; — Triumph of Chlodvig, after J. Blanc, Plaquettes (reproductions of two panels); — Fête antique, Plaquette in engraved steel; — On Parade; — English Greyhound; — Portrait of "Voisin Pierriche"; — Truth, Plaquette; — Birth of Venus, plaquette in steel; — Charmeuse; — Seal of the Society of Orientalists; — Fides; — Dawn; — The Art of the Goldsmith; — Sœur de lait; — M.C.***; — The first step; — Diurne, Nocturne, Parisiana (medals); — Return of the Victorious Chlodvig, after J. Blanc. Salon of 1904 : Two plaquettes in silver-gilt, engraved direct on steel (reproductions from the frieze of the Pantheon, after J. Blanc). — St. Anthony of Padua; — "Fête antique", plaquette on steel; — Salon of 1905. History of Chlodvig; — Allegory with the artist's portrait; — 1906. Prière de l'enfant; — Chapiteau à contours; — Seal; — Mlle L. de S***; — M. X***; — Head of the Republic, &c.

"M. Frédéric Le Double", says M. Babelon, "mérite une place à part. Cette année (1902) encore, il a exposé une belle œuvre intitulée *Fête antique*, plaquette en métal patiné, d'après une feuille d'acier gravée au burin, qui a dû lui coûter de longues veilles. Le mérite de M. Le Double est d'autant plus grand que le public n'apprécie guère la différence, pourtant essentielle, qui existe entre le modelage en matière malléable d'un bas-relief que rapetisse aveuglément le *tour à réduire*, et la ciselure délicate et pénible d'un bloc d'acier. Ce dernier procédé est de plus en plus abandonné, pourtant, si l'on y avait eu recours directement pour les coins de nos monnaies actuelles, on n'aurait pas abouti aux déplorables résultats qu'on connaît trop, puisqu'ils sont entre toutes les mains" (*Revue de l'Art*, 1902, II, p. 24).

Bibliography. — *Catalogues du Salon*, 1900-1904.

LE DOYEN, FIRMIN (*French*). Engraver of Lyons, 1528-1529.

LEDRU, AUGUSTE (*French*). Contemporary Sculptor, born at Paris; pupil of Boisseau, Dumont, and Thomas. He was awarded in 1894

a Medal of the Third class, and in 1896, another of the second class.

At the Salon of 1902 he exhibited some Plaquettes representing " Venus slumbering ", and one entitled " Coquille " in patinated clay. Previously in 1885, a Portrait-medallion in bronze of Mlle A*** ; — 1897. The two Pearls, &c.

LE DUC, Mme CÉLESTINE MARIE (*French*). Contemporary Modeller, who at the Salon of 1885 exhibited some Portrait-medallions in wax, and in 1886, a Portrait-medallion of Mme du B***.

LEE, EDWARD (*Brit.*). Archbishop of York, 1531-1541; the last Prelate who issued money at York. He struck Half-Groats, with **E. L.** or **L. E.** at sides of shield, without the cardinal's hat and with mint-mark a key.

Half Groat of Henry VIII., struck by Archbishop Lee.

BIBLIOGRAPHY. — Ruding, *op. cit.* — Hawkins, *op. cit.*

LEEFKEN, JEAN (*Russ.*). Mint-engraver at St. Petersburg, under Peter the Great, 1694-1709.

LEEFKEN, J. J. (*Russ.*). Probably a son of the last. Medallist to the St. Petersburg Mint, appointed in 1739. By him is a large Memorial Medal of the Empress Anne, which was struck at Moscow, where he was sent in 1742 ; also a Coronation Medal of Catherine I., and copies of earlier medals of Peter the Great, such as : Capture of Azow; — Peace of Carlowitz (in which he created a fantastic portrait of the Czar), &c.

Leefken's medals are signed : **J. LEEFKEN** or ı —ⲥ.

In the Archives of the St. Petersburg Mint, the artist is also called Левинъ and Девкинъ.

BIBLIOGRAPHY. — Iversen, *Medaillen auf die Thaten Peter des Grossen*, 1872.

LEEUWE, JEAN DE (*Belg.*). Obtained a concession from Philip III. to issue Liards, and Half Liards, at Bois-le-Duc, 1611-1615.

LEFEBVRE, ANDRÉ RENÉ GABRIEL (*French*). Contemporary Sculptor, born at Vincennes; pupil of Hiolin, and Antonin Mercié. At the Salon of 1905 he exhibited a Portrait-medal of M. E. D***.

LEFEBVRE, CLAUDE (*French*). Général des Monnaies, 1593.

LEFEBVRE, HIPPOLYTE (*French*). Contemporary Sculptor and Medallist, residing at Paris; pupil of Cavelier, Barrias, and Coutan; Prix de Rome. He was born at Lille and is still a young man (1906).

Some of this clever artist's medals and plaquettes are very charming: 1889. Marie; — 1891. Perdriset and Jouguet; — Julie Lefebvre; — 1897. Le Peignage; — Plaquette for the Chamber of Commerce of Roubaix (44 × 35 mill.); — Portrait of Mme Marie Lefebvre (60 mill.); — Portrait of Mme Agache; — Portrait of Mlle Kulmann, Plaquette; — Portrait of a Child, Plaquette (46 × 32 mill.); — Male Bust, to l.; — Baby (reproduced in Dr Dompierre de Chaufepié's work); — 1899. 25th Anniversary of the marriage of

Hôpital des jeunes aveugles, by H. Lefebvre.

J. Agache and Céline Desmedt, Plaquette; — Mme Kulmann, Plaquette; — Edmond Agache, Plaquette; — Edouard Agache; — and 28 Portrait-plaquettes (belonging to M. Schaeffer); — 1900. The Chamber of Commerce of Lille to Philippe de Girard (45 mill.); — 1902. Hospital for young Blind (issued by the "Société des Amis de la Médaille"; (obv. *illustrated*); — 1904. Portraits of M. & Mme de Schlumberger ("œuvre d'un art exact sans dureté et d'un modelé très fin").

There is a peculiar interest and pleasure in watching the progress of a young artist, from the time when he manifests such indications of superiority as to attract special notice, through all the several

stages of advancement, till he has won for himself an imperishable name. Some do not fulfil the promise of their youth ; others continue their onward progress. May this be the case of this Medallist, who has won the sympathy of many, and been entrusted with orders from the "Société des Amis de la Médaille française", a body of connoisseurs whose judgment is guided only by the highest principles of Art.

Without giving up sculpture, Lefebvre has in recent years executed several medals and cast medallions, which are very original in character. M. R. Marx observes that they are" d'une ingéniosité pittoresque très vive", and reproduces several in *Médailleurs contemporains*, Pl. 29, nos 7-9 and 11.

Bibliography. — *Gazette numismatique française*, 1897-1902. — R. Marx, *Les Médailleurs français*. — Do, *Médailleurs modernes en France et à l'Étranger*, 1900. — Dr Dompierre de Chaufepié, *Médailles et Plaquettes modernes*, II, III. — *Catalogue du Salon*, 1902.

LEFEBVRE, LOUIS (*Belg.*). Goldsmith of Cambrai; appointed Engraver at the Mint there, on the 1st May 1564, and replaced by Georges Muenincx on the 1st November 1567. By him are probably the following coins issued during his tenure of office : AV. Denier or Florin of 24 Patards; — Ecu of 48 Patards; — AR. Dalder, with double-eagle on one side, and arms of the Archbishop of Cambrai on the other; — Dalder, with St. Maximilian on obv., of the value of 36 Patards; — Half Dalder, of both types; — Pieces of 6, 3, and 1 Patards; 12, 6 and 3 Deniers; — Æ. 1 Denier; — Various Jettons in silver and copper.

Bibliography. — A. Pinchart, *Biographie des Graveurs belges*, Rev. num. belge, 1858, p. 47.

LEFEBVRE, L. J. (*French*). Editor of a commemorative medal of the Inundations in Gelderland, 1861.

LEFEBVRE, NICOLAS (or **NICOLAS FAVRE**). (*French.*). Goldsmith of Riom, Mint-engraver there, 1587-1590, and again, 1593-1594.

LEFEBVRE, NICOLAS (*French*). Mint-engraver at Clermont, 1587-1589.

LEFEBVRE, ROBERT (*Belg.*). Goldsmith, and Mint-engraver at Cambrai, 1561-1564.

LE FERME (*French*). Medallist and Engraver of Jetons at Paris, *circ.* 1676-1683. By him are several medals of Louis XIV. and Jetons for the Royal House.

LEFÈVRE (*French*). Medallist of the first quarter of the nineteenth century. He contributed to Durand's *Series* and Mudie's *National Medals*. Among the former is a Portrait-medal of Dr A. Vesalius, 1820, and in the English series : Battle of Vittoria, 1813 (R). There is also a medal on the Death of General Lannes, 1809, by him.

LEFÈVRE, MARIE JOSEPH (*French*). Contemporary Sculptor, born at Paris; pupil of L. Noël and Etienne Leroux. At the Salon of 1897 he exhibited Portrait-medallions of M. Mathet; and Léon Harmel, &c.

LEFÈVRE, LESAGE & C° (*French*). A Paris firm, which in 1792 issued silver Tokens for 20 Sols (sev. var.), 10 Sols (sev. var.) 5 Sols (sev. var.), and copper 18 Deniers (sev. var.). These coins were withdrawn from circulation in the same year, by a decree of the National Assembly of 27. August 1792.

BIBLIOGRAPHY. — Dewamin, *Cent ans de numismatique française de 1789 à 1889.*

LEFFLER, FERDINAND (*Austr.*). Mint-master at Hall in Tyrol, 1601-1610.

LEFFLER, GREGORIUS (*Austr.*). Founder ("*Puechsenguesser*") of Innsbruck, who cast two very large medals, one of King Maximilian, 1550, weighing 359 Mark 7 Loth, and the other, commemorating the marriage of King Maximilian with Queen Marie, of a weight of 350 Mark 10 Loth.

BIBLIOGRAPHY. — C. Oesterreicher, *op. cit.*

LEFFMANN, Dr HENRY (*Amer.*). Chief Coiner at the Philadelphia Mint, appointed by President Cleveland, on 10th January 1888, but he does not appear to have been confirmed in office.

LE FLAMENC, PIERRE (*French*). Mint-master and Engraver at Arras, *circ.* 1304-1306.

LE FORESTIER, DENIS (*French*). Mint-engraver at Rouen, 1527-1543.

LE FORESTIER, JEAN (*French*). Mint-engraver at Rouen, *circ.* 1482-1518.

LEGASTELOIS, JULES PROSPER JOSEPH MARIE EDMOND (*French*). Sculptor and Medallist, born at Paris in 1855; pupil of Eug. Levasseur (Director of the Municipal School of the third arrondis-

sement of Paris) Emile Carlier, statuary, Roty, and Tonnellier, medallists and gem-engravers.

Among the Prizes which have been awarded to the artist are : Silver and Bronze medals at the Universal Exhibition of 1889 ; Mention honorable at the Salon des Artistes français, 1896 ; Medal of the Third class, Salon of 1898 ; Bronze Medal at the Universal Exhibition of 1900, &c. In 1888, he was made an Officier d'Académie, and in 1894, Officier d'instruction publique.

Legastelois is the author of numerous works of sculpture : Bust of Fenelon (commissioned by the State, and now in the Lycée of Chambéry) ; — Bust of Clara d'Anduze, bronze (erected at Anduze, Gard) ; — Bust of Dr Tourasse, bronze, &c.

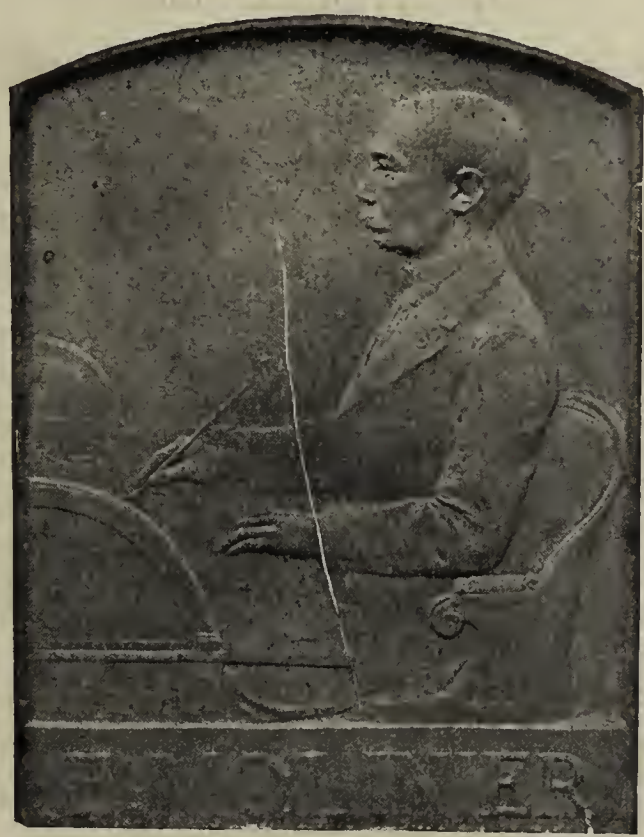
The following are his principal medallic productions : La

La Jeunesse, by Legastelois.

Jeunesse, Plaquette commissioned by the "Société des Amis de la médaille française" (*illustrated*) ; — Portrait-plaquette : Duvauchel, poet ; — Mme Legastelois ; — Mme V. P*** ; — Deblois père, French Engraver ; — Mme V. L***, solfeggio ; — Gilbert, decorator ; — Portraits de mon Père et de ma Mère ; — Renée ; — Minerva ; — Jupiter ; — M. & Mme B*** (two plaquettes exhibited at the Luxembourg Museum) ; — E. Molinier, formerly Assistant-keeper at the Louvre (*illustrated*) ; — Deblois père et fils ; — The Child with the rose ; — Portraits of Courtin, Domergue, Gautruche, Belard ; — Christ on the Cross ; — Deblois père ; — Chicou's Dream ; — Mme Ve Chièze ; — John the Baptist ; — Gloria Virginis ; — Enfants G*** ; — Renée G*** ; — Spinner and Child ; — L'Ha-

bitation; — Le Mobilier; — La "Zurich"; — The Duc de Dino; — The Paris Fair; — Embarcations at Sea; — Birthday Medal (the last seven were exhibited at the Salon of 1904 and are the property of the Paris Mint).

The artist made the following medallic exhibits between 1890 and 1900: 1890. Three Portrait-medallions in bronze; — 1898. M. L***; — Grand-mother; — V. P***; — M. & Mme Martin; — Portrait of Gilbert; — Autumn; — Poetry; — D'Hervilly; — Gounod; — Gabrielle-Lucienne; — Lucie et Alice; — Renée; — Vierge; — Bury; — Jupiter; — Lucie; — Minerva; — Roussel; — 1899. Twenty-eight Portrait-plaquettes in silver and bronze (belonging to M. Quercia junr, editor); — M. Lecomte; —



Portrait-plaquette of M. E. Molinier.

M. Garrido; — 1901. Mes Parents; — 1903. Léon Duvauchel; — 1905. M. C***; — Robert Planquette; — 1905 and 1906. Various Medals and Plaquettes, &c.

The plaquette "La Jeunesse" is considered, with reason, one of the finest examples of modern medallic art; the effect is charming, and the patina very clever.

"On ne peut négliger", says a writer in *Art & Décoration*, 1899, II, p. 53, "de relever les tentatives de M. Legastelois pour varier les aspects de la médaille familière par les découpures des formes, la dorure en ors variés, &c. Sans doute, ses reliefs sont-ils trop effacés, ses effets trop pittoresques et cette fantaisie tend-elle à ôter à la médaille un peu de sa dignité. Mais tels morceaux, comme

plusieurs de ses portraits, n'en sont pas moins des effigies qui ont leur réel intérêt d'art."

Bibliography. — *Information kindly furnished by the artist.* — *Catalogues du Salon*, 1900-1904. — *Gazette numismatique française*, 1898, p. 284; 1900, p. 429. — Roger Marx, *Médailleurs français.* — D°, *Médailleurs contemporains.* — *Art et Décoration*, 1899, II, 53. — *Moderne Medaille*, 1900, p. 14. — Dr J. de Dompierre de Chaufepié, *Médailles et Plaquettes modernes*, II, p. 66.

LE GAULT, MARTIN (*French*). Mint-engraver at Paris, some time before 1519, until 1527. He succeeded Guillaume du Chefdelaville, and 1527, Claude Lemay was appointed to the office. On May 21, 1520, he delivered dies for Grands blancs (St.-Lô); 7. December 1521, dies for gros Testons and Half gros Testons (Limoges); 11. December 1521, Dies for Ecus au soleil and Grands Blancs (Tours); 11. February 1523, dies for Ecus, and Grands Blancs, the latter with the distinctive mark of Jacques Louvet, Mint-master at Tours; 20. April 1523, dies for Ecus d'or au soleil, Half Ecus, Grands Blancs of 10 Deniers tournois, and Doubles Tournois (Bayonne); 22. September 1525, dies for Ecus d'or au soleil, Gros Testons, and Half Gros Testons (Poitiers).

By the same engraver are a number of Jetons : 1519. Jetons with the arms of Pope Leo X. and Francis I.; — Jetons for the Sieur de La Chapelle; — 1520. Jetons for Claude de la Croix, King's Counsellor; — 1524. Jetons for the Chambre des Comptes of Languedoc.

He signed *M. Gault.*

Bibliography. — F. Mazerolle, *Les Médailleurs français*, Paris, 1902. — Blanchet, *Manuel &c.* II, pp. 391 et 394. — N. Rondot & H. De La Tour, *op. cit.* p. 181.

LEGAY, JEAN (*French*). A Paris Engraver, *circ.* 1382-1384, who cut irons for " Gettouers de loton ".

LEGENDRE, CLÉMENT (*French*). Mint-engraver at Lyons, some time previous to and until 1633.

LÉGER, GEUFFROY (*French*). Mint-engraver at Troyes, some time previous to and until 1515.

LEGG, COLONEL (*Brit.*). A patent was granted to Sir Thomas Armstrong and Colonel Legg, on the 18th May 1680, to issue a coinage of Irish Halfpennies of Charles II. (dates 1680-1684) and James II. (dates 1685-1688). The coins have on obv. the King's bust and on ℞. a harp.

Bibliography. — H. A. Grueber, *Handbook of the Coinage of Great Britain and Ireland*, London, 1899.

LEGRAND, ALEXANDRE (*French*). Contemporary Sculptor, born at

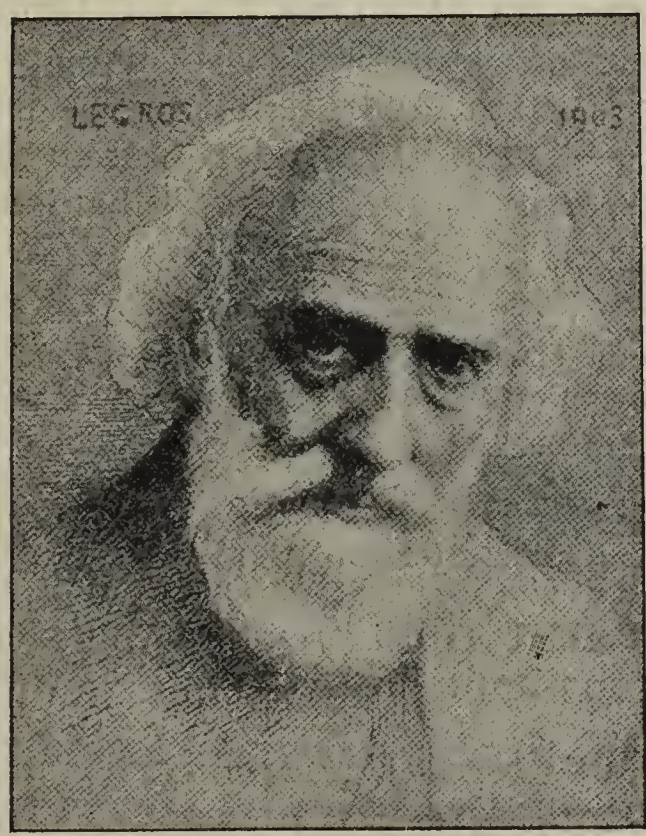
La Délivrance (Calvados). He is the author of several cast bronze Portrait-medallions : Mlle Legrand ; — Philippe de Girard ; — Portrait of a Lady, &c.

LE GRAND, JACQUES (*French*). Général des Monnaies, 1582.

LE GRAND, JEUFFROY (*French*). Mint-engraver at Troyes, *circ.* 1498-1499.

LEGROS, ALPHONSE (*French*). Contemporary Painter, Sculptor and Medallist, born at Dijon, on the 8th May 1837 ; pupil of Lecoq de Boisbaudran, and the Ecole des Beaux-Arts ; medals in 1867 and 1868 ; former Slade Professor in University College, London, 1876-1894 ; President of the Society of Medallists.

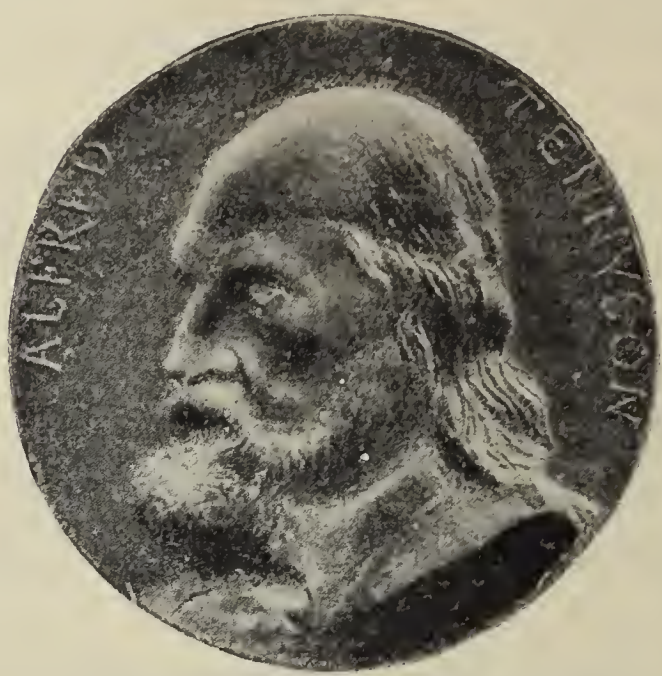
The artist " had no assistance in his education, and encountered many hardships before he was able to send a picture to the Salon ; it was a portrait of his father, exhibited in 1857 ". In 1859, " The Angelus " attracted much attention, and in 1861 appeared the " Ex



Voto ", belonging to the Dijon gallery. " Since 1863 Legros has resided in England, where he has received the honour and patronage which he failed to obtain in Paris, and this consideration has at length extended itself to his native country ".

" On his arrival in London, says M. Léonce Bénédite, Legros found himself on almost virgin soil, which it delighted him to clear and to cultivate. To this task he devoted more than twenty years of his life, sacrificing his own work, with its prospects of success

and other more material advantages, to this labour. Whether in painting or in etching (he restored to his place of honour, next to Rembrandt, our great Meryon, whose influence is to be seen in



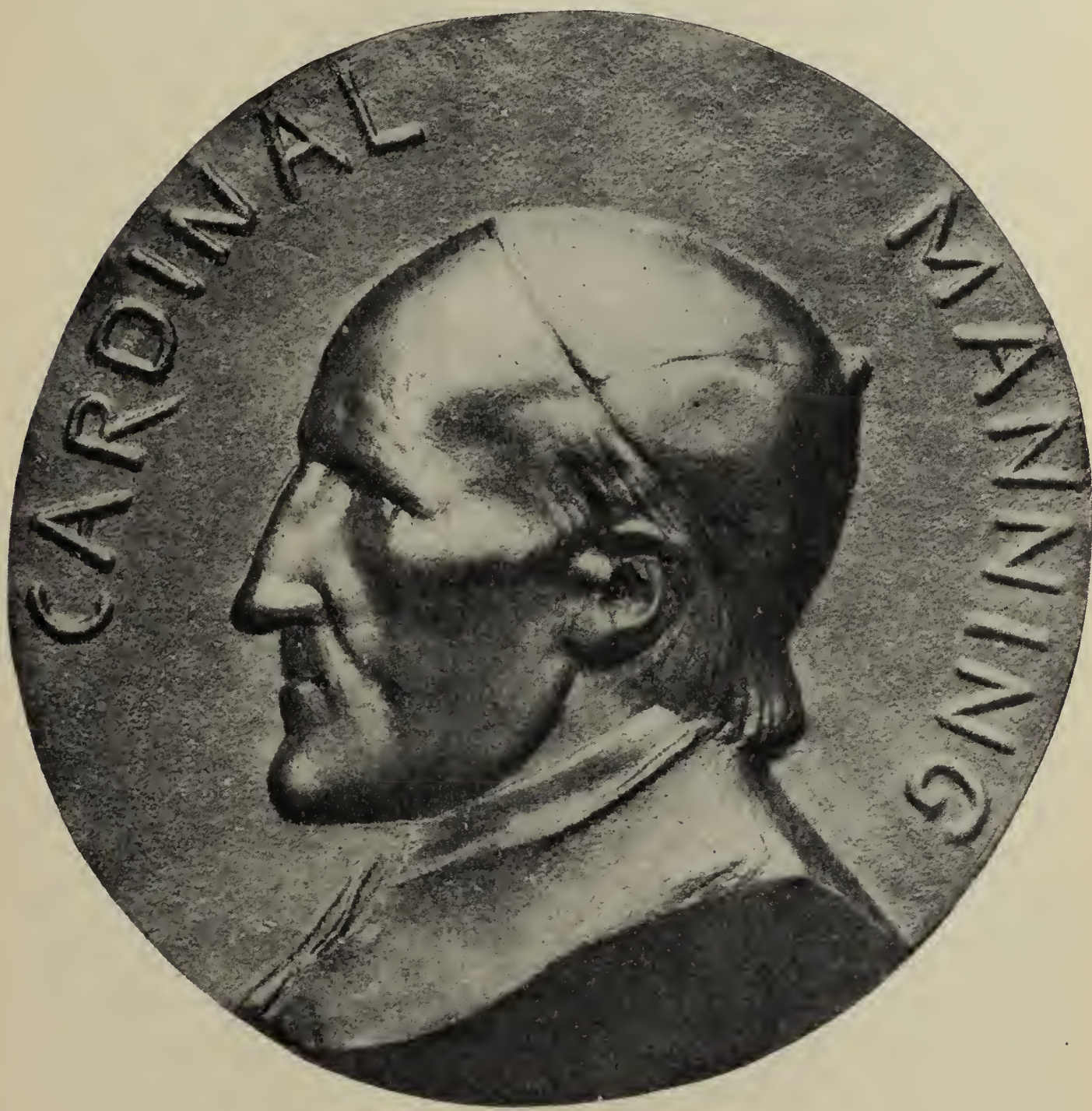
Tennyson, by A. Legros.

every modern English plate), or in medal-work (which he again brought in touch with Pisanello), or in statuary (he made one feel

Virile beardless bust to l., by Legros.

and love and better understand the divine genius of antiquity), Legros — aided by his friend Lantéri, the modest and learned

sculptor — teaching at South Kensington, exercised a profound and a real influence by means of his solid, practical and methodical instruction, by force of his own work, so sober, thoughtful, lofty, grave and even austere, and by dint of studying and admiring the great masters, and noting attentively the grand principles by which they were inspired. " (*Studio*, XXIX, 4.)



Cardinal Manning.

The following Portrait-medallions, all cast in bronze, are executed in the manner of Pisanello. " La série de ses médailles, d'un travail gras et libre, proclame sans conteste le culte voué à Pisano ". Roger Marx, *Gaz. des Beaux-Arts*, 1904, I, 328) : Charles Robert Darwin, 1881 ; signed **A. L.** ; 4.5 in. (the first medallion made by the artist) ; — Thomas Carlyle (1881) ; — Alfred Tennyson, poet

laureate (1881); signed: **A. LEGROS** (*illustrated*); — John Stuart Mill (1882); — W. E. Gladstone, 1882 ℞. FIDE ET VIRTUTE (4.45 in.); — Orlando Martorelli, 1881; — Pierre Grégoire; — Maria Valvona, 1881; — Don Juan Heredia; — Antonio Escoredo; — Bust of a Girl to right with long hair (2.9 in.); — Male, bearded bust to left, without name; signed: **A. L.** (3.8 in); — Giovanni Labresca ℞. Donato Vidari (4.6 in.); — Cardinal Manning; — Male, beardless bust to l.; signed **A. L.** (*illustrated*); — S. H. Shannon; — Orlando Martorelli, MDCCCLXXXI; — Victor Surville; — Nicolas Blacas; — Male Portrait in beretta, with Greek legend; — Jacob Moro; — Donato Capello; — Denis Urbain; — Jules Raud; — Gil de Mesa; — A young Girl's head in high relief, facing, cup-shaped-medallion; — Portrait of a model, bearing the fancy name "Marquis de Bedmar"; — Constantine A. Ionides ℞. Inscription and date 1881; — Fontis ad Originum; — La Mort et le Bûcheron, &c.

"The art of modelling wax medallions to be cast in metal, in the manner of the old Italian medallists, has been revived in England by such artists as Professor Legros, Sir E. J. Poynter, P.R.A., and Mr. W. B. Richmond, A.R.A.... The Italian medallists, like the modern artists who have adopted their way of work, were frequently painters as well as medallists; Pisano, it will be remembered, was accustomed to sign his bronzes "*Opus Pisani Pictoris*"; and the technique of their medals, in its shallow relief and in the free handling by which the outlines and planes are rendered — the portraits very often appearing, as it has been finely said, like "a mere film, a sort of haze which has risen on the bronze and gathered into human likeness' — recalls unmistakably the methods of workers with the brush." (J. M. Gray, *James and William Tassie*, Edinburgh, 1894, pp. 42, 72).

Bibliography. — Chavignerie et Auvray, *op. cit.* — Clement and Hutton, *Artists of the nineteenth century*, London, 1896. — Dr F. P. Weber, *Medals and Medallions*, &c. — Léonce Bénédite, *Alphonse Legros*, Paris, 1900. — Ibid., *Alphonse Legros, Painter and Sculptor*, Studio, XXIX, 1. — Roger Marx, *Médailleurs français*, 23; *Médailleurs contemporains*, Pl. 31.; *L'Exposition Alphonse Legros*, Gaz. des Beaux-Arts, 1904, I, 325. — *Revue de l'Art*, 1900, 437. — Cochran-Patrick, *Catalogue of the Medals of Scotland*, 1884. — *Art et Décoration*, 1900. — *Numismatic Chronicle*, 1892, 89. — *Numismatic Circular*, December 1901 & January 1902.

LEGUEULT, EUGÈNE (*French*). Contemporary Sculptor, born at Saint-Sever (Calvados); pupil of Falguière, Thomas and Leroux. At the Salon of 1890 he exhibited eight Portrait-medallions in bronze.

LEHARIVEL-DUROCHER, VICTOR EDMOND (*French*). Sculptor, born at Chanu (Orne) on the 20th November 1816; died in 1878; pupil of Belloc, Ramy Junr and A. Dumont; created a Knight of the Legion of Honour in 1870.

By this artist are a number of Portrait-medallions, cast in bronze, some of which were exhibited at the Paris Salons, between 1846 and 1878 : 1852. Portrait of M. B***; — 1855. Marquis de Chennevières, &c.

Bibliography. — Chavignerie et Auvray, *op. cit.*

LEHERR, CHRISTOPH JAKOB (*Germ.*). Medallist of Augsburg, born in 1647, worked there from 1683 to 1707, in which year he was beheaded, at Vienna, at the age of sixty, for striking false coins. His productions are few, but of good execution, especially a Portrait-medal of Leonhard Weiss, and a commemorative medal of the Relief of Vienna, in 1683. By him are also : Victories of John III. Sobieski ; — John III. Sobieski invested with the French orders of St. Michael and St. Esprit ; — Portrait-medal of the King, Danzig ; — Capture of Belgrade, 1689 ; — ℞. of another medal on the same event, 1688 ; — Counter on the Restoration of Peace, with bust of William III. of England, 1691 ; — William III., Upholder of the Protestant faith, 1691 ; — Medal of John Huss ; — Coronation Counters of Joseph I., 1690 (sev. var., undated), Eleonora Magdalena Theresia, the Emperor's mother, John William, Prince Palatine, 1690, &c. ; — John III. Sobieski ; — Marriage Medal, TREU UND LIEB STETS BEI UNS BLEIB, &c. ; — Charles, Duke of Lorraine ℞. IUNCTA·PIAE·FORTIS·FORTIOR. Two hands issuing out of clouds holding, the one a cross, and the other a decapitated head on sword ; signed **CIL.** (communicated to me by Mr. Szkolny, of Munich), &c.

All Leherr's medals are signed : **CIL.**

Bibliography. — Bolzenthal, *op. cit.* — Franks & Grueber, *op. cit.* — Fiala, *op. cit.* — Joseph & Fellner, *Die Münzen von Frankfurt-on-Main, Nachtrag.* — Tobler Meyer, *op. cit.*, I.

LEHMANN, KASPAR (*Germ.*). Gem-engraver to the Emperor Rudolph II., third quarter of the sixteenth century. He earned fame by his discovery of the art of engraving on glass (cristal de Bohême).

Bibliography. — King, *op. cit.*—Babelon, *Pierres gravées*, p. 283. — Mariette, *op. cit.*

LEHMANN, RUDOLPH (*Germ.*). *Aurifaber et sculptor instrumentorum monetariae* at Olkuss, 1590 ; Assayer at the Mint of Posen, 1599 ; Mint-warden and Coin-engraver at the Royal Mints of Posen and Fraustadt and the urban Mint of Fraustadt ; 1611 Mint-warden and 1615-1620, Contractor of the Royal Mint of Posen.

His issues are usually signed **R. L.**

Bibliography. — Max Kirmis, *Handbuch der Polnischen Münzkunde*, Posen, 1892.

LEHNEIS, J. (*Germ.*). Die-sinker at Munich, 1855.

LEHNER, DANIEL (*Austr.*). Mint-warden at Kuttenberg, previous to 1579.

LEHNER, HAUBOLD (*Germ.*). Mint-master at Ratisbon, 1598; died in 1628. He was a Goldsmith by profession, and is mentioned as such in documents of 1581, 1582, etc.

BIBLIOGRAPHY. — W. Schratz, *Urkunden, Regesten und Notizen zur Münzgeschichte Regensburgs von 1200 bis 1600*, Mitth. Bayer N. G., III. 51.

LEHNER, VEIT (*Germ.*). Sculptor, who in conjunction with Veit Arnberger, executed wood models for medals of the Emperor Ferdinand I., 1563.

BIBLIOGRAPHY. — Kull, *Repertorium* &c., II, 711. — Kenner (586) 1903, p. 16.

LEHNERT, ADOLF (*Germ.*). Contemporary Medallist, residing at Leipzig. His signature occurs on a commemorative medal of the seventh centenary of the Mansfeld Mining Works, 1902.

LE HON, PIERRE (*French*). Mint-engraver at Tournai, *circ.* 1489-1491.

LEHR, CYRIACUS VON (*Germ.*). Mint-master at Weimar, 1616-1620, and Hornstein, 1622. The issues of this Mint-master are signed **VCL** interlinked.

LEICESTER, EARL OF (*Brit.*). Master of the Royal Mint, London, under George III., 1790-4.

LEIGEBE. *Vide* **LEYGEBE** *infrâ*.

LEIGHTON, F. (*Brit.*). Contemporary Sculptor, who designed the new seals, executed at the Royal Mint, for the Commonwealth of Australia, the Colonies of the Transvaal and the Orange River, the East Africa Protectorate, and the Government of Wei-hai-wei.

LEIGH, LUDWIG (*Germ.*). Medallist and Chaser, residing at Munich, since *circ.* 1860.

LEIGHTON, FREDERICK (BARON LEIGHTON OF STRETTON) (*Brit.*). An eminent Painter and Sculptor, born at Scarborough, 3. December 1830, died in London, 25. January 1897.

He executed for the British Government the design for the R/L of the Jubilee Medallion of Queen Victoria, 1887, which appears to be the artist's only medallic production.

LEIHKAUF, MICHAEL (*Germ.*). A Nuremberg Counter-manufacturer of the seventeenth (?) century.

LEINMUTH, CHRISTOPH (*Germ.*). Mint-master at Ratisbon, 1635.

LEISEK, ALEXANDER (*Austr.*). Contemporary Sculptor and Medallist, residing at Vienna; a nephew of the former Mint-engraver, F. Leisek.

By this artist are some very fine Portrait-plaquettes of A. Kauer, on his 70th Birthday, 1896, and Dr Friedrich Kenner, numismatist, 1897 (reproduced in *Mitth. des Klubs* &c., 1898, p. 390); — 20th Anniversary of the " Quatuor Udel ", 1900, etc.

LEISEK, FRIEDRICH (sometimes named **FRANZ**) (*Austr.*). Mint-engraver and Medallist (K. K. Münzamt-Medailleur) at Vienna, 1868-1892; died there in 1898.

The bust of the Emperor Francis Joseph on the silver currency of Austria and Hungary (VII. type), issued from 1872 to 1892 and later, was cut by this successful Engraver.

Among this artist's best known medallic productions are : Medal for Valour for Schleswig-Holstein, 1864; — Medal for Valour, 1868; — Marriage of Crown Prince Rudolph of Austria with Princess Stéphanie of Belgium, 1881 (sev. var.); — Visit of Crown

Silver Wedding Double Gulden, 1879.

Prince Rudolph to Retz (N. Austria), 1888; — Medal for Good Taste, 1875 (designed by Cesar Weyr); — 25th Anniversary of Francis Joseph I.'s Reign (in conjunction with A. Scharff, and J. Tautenhayn); — Pilgrims' Medals of the Vienna Rifle Club, 1888; — Fine Art and Industrial Exhibition at Trieste, 1891; — Centenary of the Palatine Archduke Joseph, 1876 (R℞. by A. Scharff); — Silver Wedding of the Emperor and Empress Francis Joseph, 1879 (commissioned by the city of Budapest); — Exhibition at Bruck a. d. Mur (Styria), 1892; — Golden Wedding of Heinrich and Sofie Freund de Toszeg, 1892; — National Exhibition at Troppau, 1893; — Jubilee of Pope Leo XIII., 1893; — Mining

Double Gulden on the Silver Wedding of the Emperor and Empress, 1879 (both sides modelled by J. Tautenhayn; obv. engraved by Leisek ℞. by A. Scharff (*illustrated*); — Visit of the Emperor Francis Joseph to Bukarest, 1896; — International Sporting Show at Vienna, 1897; — Prize Medal of the Rifle Meeting at Baden (Lower Austria), 1883; — Agricultural Show at Baden, 1885; — 25th Anniversary of the Gas Works at Erdberg, 1893; — Jubilee of the Emperor Francis Joseph I., 1898 (edited by Adolf Müller & Söhne); — Commemoration of the Emperor's Baptism of fire at St Lucia, 1848-1898; — Another Jubilee Medal, with young bust of the Emperor on one side and the older one on the other, 1898; — Others, on the same event; — 25th Anniversary of the Accession of Francis Joseph, 1873 (2 ℞. types); — Fifth Centenary of the Annexation of Trieste to Austria, 1882; — 40th Anniversary of the Accession of Francis Joseph, 1888 (edited by C. Krauss); — Aggrandizement of Vienna, 1890; — Second Centenary of the Pilgrimage to Lainz, 1879; — Erection of the Maria Theresia Monument at Vienna, 1862 (Obv. by F. Würt); — Rifle Meeting at Oberhollabrunn, 1886 (edited by A. Müller & Söhne); — 40th Anniversary of the Emperor Francis Joseph I.'s Accession, 1888 (in commission for the Numismatic Society of Vienna; a fine medal reproduced in *Blätter für Münzfreunde*, Pl. 97, 5).

Among the coin-dies engraved by Leisek are: *AV*. 4 Ducats, 1872-75; — Ducats, 1872-5; — 10 Francs, 1872; — *Æ*. Double Gulden, Gulden, Half, and Quarter Gulden, 1872-75; — Mining Double Gulden of Kuttenberg, 1887 (obv.), etc.

Bibliography. — *Mittheilungen des Klubs der Münz-und Medaillenfreunde in Wien*, 1890-1902.

LEISEK, J. (*Aust.*). Contemporary Die-sinker of Vienna, and author of a medal commemorating the first meeting of Viennese numismatists at the " Deutsches Haus ", Stefansplatz, 1899.

LEITE, JOÃO JOSÉ (*Portug.*). Pupil of the Lisbon Mint-engraver Bernardo Jorge, whose assistant he was between 1741 and 1758, when he died.

Bibliography. — Aragão, *Descripção das Moedas de Portugal*, Lisboa, 1874.

LEITENAU, VON (*Bohem.*). Provisional Mint-master at Prague, 1846-1848.

LELEZ, JEAN DE (*Belg.*). Mint-master at Mons, 2. March 1574-12. February 1587.

LE LIBON, PHILIPPE (*French*). Contemporary Sculptor, born at Bayonne; pupil of Jouffroy. By him are several Portrait-medallions: 1868. Pierre Mazerolles; — 1876. Gometz del Castano, &c.

LE LIEUR, JEAN (*French*). First President of the "Cour des Monnaies", 1559.

LELIÈVRE (*French*). Gem-and Seal-engraver of the early part of the nineteenth century ; pupil of Taraval. At the Salon of 1800, he exhibited a frame containing various objects engraved in precious stones, and in 1810, some intagli and camei.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Babelon, *op. cit.*

LELIÈVRE, OCTAVE GEORGES (*French*). Contemporary Sculptor, born at Paris ; pupil of Barrau. At the Salon of 1905 he exhibited eight Medals and Plaquettes, which he executed in commission for the National Horticultural Society of France, and the Paris Golf Club.

LELLI, ERCOLE (*Ital.*). Goldsmith, and Mint-engraver at Bologna, under Popes Clement XII., Benedict XIV., Clement XIII., 1734-1766. He was born in 1702 and died in March 1766.

His initials **E. L.** occur on a Scudo d'oro, of Clement XII., 1736, described by Cinagli.

BIBLIOGRAPHY. — Cinagli, *op. cit.* — Francesco Malaguzzi Valeri, *La Zecca di Bologna*, 1898.

LELONG, RENÉ (*French*). Contemporary Sculptor and Carver in ivory, born at Bethon (Marne); pupil of Georges Tardy. At the Salon of 1892 he exhibited a Portrait-medallion of M. Georges B*** ; — 1893. Robert Herzog, etc.

LEMBÈQUE, JEAN VAN (or **VAN MUELENBÈQUE**) (*French*). Goldsmith and Seal-engraver at Brussels, who was employed as Mint-engraver at Lille, *circ.* 1460-1472.

LEMCKE (*Germ.*). Contemporary Die-sinker of Breslau. I have noticed his signature on a Silesian commemorative medal, dated 1877.

LEMAIRE, ALBERT (*French*). Medallist and Gem-engraver, of the end of the eighteenth century. At the Salon of 1789 he exhibited a cameo in carnelian, representing Cupid, after Prud'hon.

LEMAIRE, GEORGES HENRI (*French*). Contemporary Gem-engraver, born at Bailly (Seine-et-Oise) on the 19th February 1853, was apprenticed to a Paris engraver, and studied under the sculptor Jacques Perrin ; also a pupil of Grivel, Lambert, and J. Lequien. He has obtained a Mention honorable at the Salon of 1882, a Medal of the third class in 1885, Medal of the second class in 1886, Silver Medal at the Universal Exhibition of 1889, Medal of the first

class in 1894, Grand Prix at the Paris Universal Exhibition of 1900. The artist is a Member of the Jury and of the Council of the Société des Artistes français, since 1890, and a Knight of the Legion of Honour, since 1896, also an Officer of Public Instruction.

This artist, who is in the foremost ranks of Gem-engravers, began to exhibit at the Paris Salon in 1879, and the following are his best productions : 1879, Spring, after Got, cameo in sardonyx; — Portrait of Mlle Castanié d'Anglas, onyx cameo; — 1880. Pierre Corneille, bust in red jasper; — 1881. Béranger, bust in jasper; — 1882. Fortune and the Child, onyx cameo; — 1883. The Dawn; — Portrait of M. J. A. Pappert, onyx; — 1884. Marthe Perrin, onyx cameo; — 1885. Victorien Sardou; — Main chaude, carnelian (Luxembourg Museum); — 1886. Victor Gille; — Idyll, carnelian (Amiens Museum); — 1887. Philippe Gille; — Raphaël Boudrot, cameo; — Honoré Leroi, onyx cameo; — 1888. Renan; — Caro; — Camille Doucet; — Nisard; — Flora and Zephyrus, cameo in sardonyx (Luxembourg Museum); — 1889. Frame containing the portraits of the members of the Académie française (these forty engraved gems form an absolutely unique collection in the glyptic art); — 1890. Love and Folly, cameo in onyx (Leguillon Collection); — H. M. Don Carlos, King of Portugal, carnelian cameo; — Philippe Gille, onyx cameo; — 1891. Orpheus loosing Eurydice, carnelian; — M. Etienne; — M. Dechastelus; — Mlle Segond; — Medals of MM. J. B. Serpierî and André Cordella, directors of "Laurium"; — 1892. Maurice Rouvier; — Mlles Lebey; — The Messengers of the Gods; — 1893. Medal of M. Liotard-Vogt; — Mme B***, cameo in carnelian; — 1894. Fate, onyx (one of the largest gems ever engraved); — Médaille coloniale; — 1895. The Death of Narcissus, onyx (Luxembourg Museum); — General Février; — Paul Doumerc; — Emile Berr; — Octave Dubois; — Savinien Lapointe; — 1896. Medal intended for the "personnel civil" of the French Admiralty; — Portrait-plaquettes of : M. Rameau; — Camille Dareste; — Gagliardini; — Alexis Martin; — Albert Dubreuil; — Ed. Lauc; — 1897. Messengers of the Gods, onyx (commissioned by the State); — Portrait of J. Rigolot; — Portrait of Edouard Normand; — Marble medallion of Edouard Normand; — 1898. Autumn, onyx; — 1900. Series of gems (exhibited at the Paris Universal Exhibition, and for which the artist obtained a Grand Prix); — 1901. Spring (Luxembourg Museum); — Autumn (Galiera Museum); — Commemorative medal of the 1900 Exposition Universelle (edited by Mongredin); — Commemorative Plaquette of the Inauguration of the new Post Office at Orleans; — 1902. Portrait of M. Emile Loubet, President of the French Republic, 1902; carnelian in chased silver frame, adorned with precious stones (*illustrated*); — The China War Medal,

with bust of the Republic (French Reward for the Relief of the Legations at Peking) ; — Mlles S. & M. de Julliany ; — Mireille ; — Cocher de fiacre ; — Chauffeur d'automobile ; — Locksmith ; — Joiner ; — 1904. A la Source, cameo in carnelian ; — 1905. Immortality, statuette in various precious stones and gold ; — 1906. Le

Portrait of Président Loubet.

Secret, statuette in lapis, jasper, jade and opal ; — L'Aube, cameo in sardonyx, — etc.

By Lemaire are further : Portraits of Mme Claude Vignon ; —

Mme Cl. Desclers; — M. de la Pinelais; — Xavier Girard; — A. Minne, etc.; — Medal of the "Caserne des Célestins", &c.

As a sculptor, the artist executed the funereal monuments of M. Rouvier Senr at Marseilles, Serpieri at Athens, Savinien Lapointe at Soucy, near Sens, and the statue of Edouard Normand, mayor of Nantes, &c.

Lemaire is one of the cleverest of modern French Gem-engravers. Some of his fine Portrait-Cameos in sardonyx were reproduced by him in silver Plaquettes with excellent effect. M. Babelon however criticises somewhat President Loubet's portrait : "C'est un camée de grandes proportions, d'une exécution consciencieuse et fort habile, comme tout ce qui sort des mains de M. Lemaire; mais, en même temps, il n'est pas excessif de dire qu'elle manque de hardiesse et d'originalité. Le relief est sans poussée, trop timide. Vous remarquerez, au dos de la plaque de sardonyx à laquelle M. Lemaire s'est attaqué, une belle couche sanguine qui n'a pas été utilisée. L'artiste n'en a pas tiré profit; il n'a pas osé l'atteindre. C'est pourtant sur cette couche qu'un Pyrgotèle, un Dioscoride, un Valerio Vicentini, un Jacques Guay, aurait tenu par-dessus tout à détacher en vigoureux relief le portrait à exécuter. Telle qu'elle se présente, l'œuvre de M. G. Lemaire est un excellent bas-relief, sur une gemme très dure et de belle nuance; c'est à peine un camée dans le sens que les anciens donnaient à leurs sardonyx multicolores et si profondément affouillées dans le but de tirer de toutes les couches superposées le parti décoratif qu'elles comportent." (*Revue de l'Art*, 1903, II, 28).

Bibliography. — *Information kindly supplied by the Artist.* — *Catalogues du Salon* 1900-1904. — Bénédite, *op. cit.*

LEMAIRE, JACQUES (*French*). Mint-engraver at Reims, *circa* 1750.

LE MAIRE or **MAIRE, JULIEN** (*French*). Goldsmith of Nancy, who was appointed Mint-engraver there in succession to Jean Le Poivre, *circ.* 1580, and held the office until his death in 1607. He was a native of Bar, and is called a Painter and Engraver; a document speaks of "l'expérience qu'il avait en la graverie". Charles III., Duke of Lorraine, attached him to his service in 1580, in which year the artist executed his first Portrait-medal of the Duke, obv. Bust to r. of Charles III., legend and date, 1580. ℞. COELITVS.ORTA. HOMINI.PAX.TVTIOR.INCVBAT.ARMIS. Peace seated to r.; beneath : PIO.PACIS.AVITAE CVSTODI (33 mill.). In 1581, several payments are recorded to Le Maire for medals supplied by him, and from that date to 1607, scarcely one year elapsed, says Lepage, without his being called upon to engrave medals, mostly in gold, which were probably used as decorations. The following Portrait-medals, &c. are attributed to him also : Charles II. of Lorraine, Bishop of Metz; — Charles III., Duke of Lorraine,

1585; — Seal of Charles III. for François de Beaucaire, seigneur of Sarralbe, 1586; — Medals in gold of Charles III., 1587; — Duke or Marquis de Pont-à-Mousson; — Other Portrait-pieces of the Duke Charles III. for presentation to various personages; — Two Seals of the towns of Hombourg and Saint-Avol; — Wax Portrait and various medals of Charles III.; — Portrait-medals of Monseigneur le Marquis Henri, eldest son of Charles III., and of Charles III., various, 1589; — Medals of Charles III., for consignment to Spain, 1590; — Henri, Marquis de Pont-à-Mousson, 1591; — Charles III., various medals, 1593; — Madame la Princesse (Charles III's consort); — Charles III., 1599-1607, various medals (for presentation).

Of the numerous medals engraved by Julien Le Maire very few specimens have come down to us. As they were mostly struck in gold with gold chains, evidently intended for wearing around the neck, it is surmised that they nearly all ended in being melted down, which is to be regretted from an artistic point of view.

This artist signed *J. Maire*.

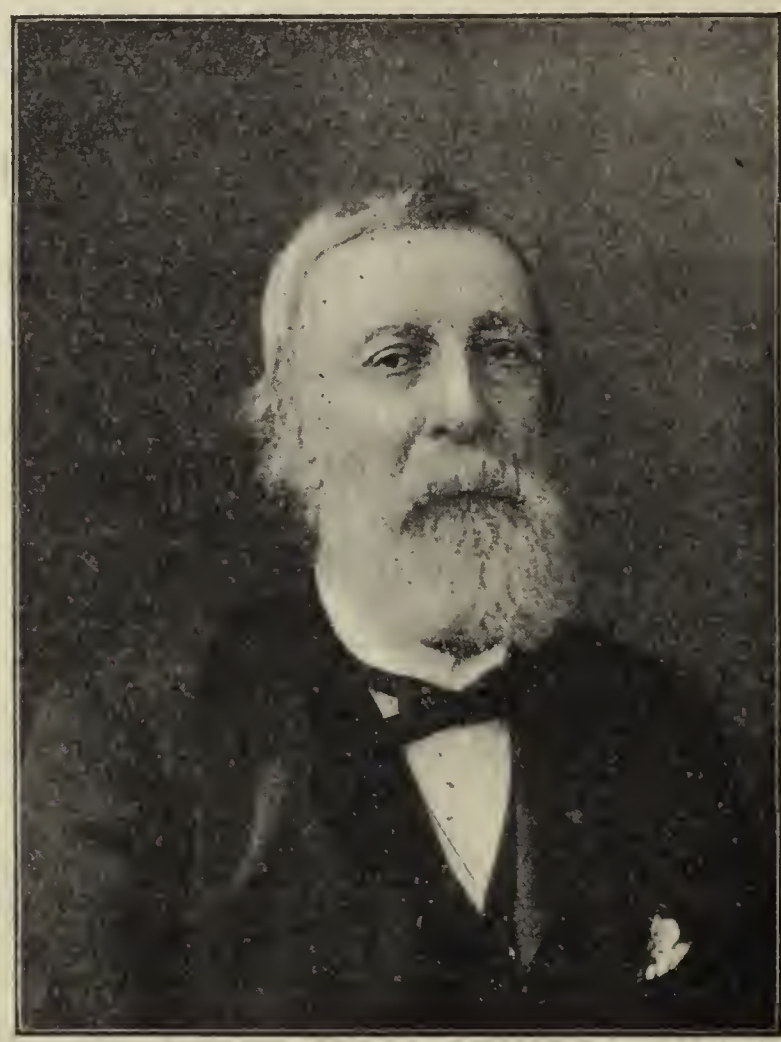
Bibliography. — Mazerolle, *Médailleurs français*, 1902. — Henri Lepage, *Notes et Documents sur les Graveurs de monnaies et médailles et la fabrication des monnaies des Ducs de Lorraine depuis la fin du XVe siècle*, Nancy, 1875. — Rondot & De La Tour, *op. cit.*

LEMAIRE, VICTOR (*Belg.*). Sculptor, Gem- and Line engraver, and Medallist, born at Liège, 5. February 1826, died at Brussels, 23. February 1882. He was apprenticed at the age of eleven to a goldsmith, and began life as an Engraver when he was nineteen years old. His first trial in die-sinking dates from 1850, when he engraved the reverse of a medal, but his first medal of note commemorates the Inauguration at Ghent of a statue to Jacob van Artevelde, and is dated 1863. M. Alvin considers it as his best work; although the artist himself gives the first rank to a Portrait-medal of Christopher Colombus.

He engraved numerous seals, coats of arms, and even some cameos in onyx which are of some merit. In 1880 he was one of the four Engravers who were entrusted individually with the execution of the official medals issued on the occasion of the Fiftieth Anniversary of Belgian Independence; the portrait of Leopold II. pleased the King so much that he desired Lemaire to reproduce it on the great Seal of State, which is still in use.

From that date, Lemaire paid more attention to medal-engraving, and he was favoured with commissions for medals from various parts of the country. His best known medallic productions, described by M. Alvin, are : 1860. Société royale des Mélomanes of Ghent, 1860 (with bust of the Count of Flanders); — 1863. Inauguration of the Monument to Jakob van Artevelde at

Ghent (2 var.); — 1870. Portrait-medal of Dr Joseph François Kluyskens, 1771-1843; — 1875. Medal of the "Association belge de photographie" founded in 1874; — 1879. Medal presented to the Educational Staff at Ghent; — 1880. Medal of the "Société royale des chœurs" presented to M. de Maere Limnander of Ghent, 1855-1880; — Fiftieth Anniversary of the Independence of Belgium (60 mill.); — Medal of the "Société pour le progrès des études philologiques et historiques" (4 var., struck for presentation to MM. J. Gantrelle, E. Benoist, J. Dufief, and E. Discailles); —



1881. Ghent Naval Installations; — Fiftieth Anniversary of the Royal family of Belgium; — 1883. Medal of Ghent University; — 1884. Horticultural Society "Flora" at Mont-St.-Amand; — 1885. Ghent receives in her port the first steamer from America; — Inauguration of the Liévin Bauwens monument at Ghent; — Provincial Syndical Chamber of Industrial Arts at Ghent; — Horticultural Show at Courtrai; — 1886. 25th Anniversary of the Inauguration of the Railway from Eccloo to Ghent; — Royal Flemish Academy of Arts and Letters; — 1887. To Massenet, the composer; — 1890. P. O. Vander Chijs, numismatist; — 1891. Scientific Society of

Brusses; — 1893. Royal Agricultural and Botanical Society of Ghent (signed : L); — "Exposition internationale de boissons fermentées hygiéniques" at Brussels; — Bakery Show at Ghent; — World's Hygienic Exposition at Chicago (with bust of Christopher Columbus); — 1894. Jeton of the Royal Numismatic Society of Belgium (with bust of P. O. Vander Chijs); — Others, of 1895, and 1896; — 1897. Ticket of the Members of the Communal Council of Ghent; — Presentation medal to Charles Harlaux; — 1898. The city of Ghent to General Van Loo; — Agricultural Show at Ghent; — 1899. Member's Ticket of the Provincial Exhibition of Ghent; — Prize Medal of the Provincial Exhibition; — 1900. Exhibition of the ancient Guilds and Corporations, at Liège (with bust of Prince Albert of Belgium); — 1901 John Cockerill, 1790-1840; — 1902. To Prosper Claeys; — Undated. Royal Society for the Encouragement of Art; — Jan Frans Willems, 1793-1846; — Portrait-medal of Leopold II.; — Tir aux pigeons, Gentbrugge, &c.

The Columbus medal is reproduced in Dr Dompierre de Chaufepié's *Médailles et Plaquettes modernes*, Pl. XXXIII.

This artist was a Knight of the Order of Leopold.

BIBLIOGRAPHY. — F. Alvin, *Victor Lemaire*, Gazette numismatique, 1905, pp. 78-96. — A. de Witte, *La Médaille en Belgique au XIXe siècle*, 1905. — *Gazette numismatique*, 1905.

LEMAISTRE, FRANÇOIS (*French*). Mint-master at Paris, 1617-1624 (?).

LEMAISTRE, HUMBERT (*French*). Mint-master at Crémieu, under Charles VIII. His distinctive mark (a heart) occurs on Douzains and Carolus of Dauphiny.

LEMAISTRE, PIERRE (*French*). Mint-master at Crémieu, appointed on the 28th of January 1538 for a term of four years; his distinctive mark is a **P**.

LE MANCEAU, GUI (*French*). Mint-master at Angers, 1641-1644.

LE MANCEAU, JAMES (*French*). Mint-master at Angers, 13. December 1399.

LE MANSEAU, JEAN (*French*). Mint-engraver at Angers, *circ.* 1395-1399.

LE MARESCHAL, FRANÇOIS (*French*). Goldsmith of Lyons and Grenoble, who was appointed on Oct. 13, 1453, Die-cutter to the Mints of Crémieu, Montélimar and Romans, where he officiated until 1463.

LE MARCHANT (*Brit.*). Carver of Portrait-medallions in ivory, who flourished in the second half of the seventeenth century. By him is perhaps a Portrait of George II., reproduced in *The Portfolio*, 1893, p. 29. There is in the British Museum an oval carved ivory Portrait-medaillion of Samuel Pepys, the diarist.

LEMAY, CLAUDE (sometimes called **DE MAY**). (*French*). Mint-engraver at Paris, from before 1527 to 1552; he was born *circa* 1495; brother of Jean Lemay, Jeton Engraver (1515-1555), and no doubt a relative of Guillaume Lemay (1493-1523) and François Lemay (1532). He filled the office of Mint-engraver for at least twenty-five years; on the 11th of March 1552, the Cour des Monnaies allowed him an assistant, in consideration of his failing eyesight, in the person of his son-in-law, Jean I. Beaucousin.

Claude Lemay does not appear to have always fulfilled his duties to the satisfaction of the Mint-masters, and in 1542 he was even threatened with imprisonment if he did not supply the Mint with the necessary dies. The following are some of the coins engraved by him : 1528. *Poitiers*. Écus d'or au soleil; — Gros Testons; — *Tours*. Écus d'or au soleil; — 1529. *Saint-Lô*. Écus d'or; — Douzains; — Petits Deniers (the dies for all these were delivered to Julien Roupelin, Mint-master at St-Lô); — 1530. *Angers*. Grands Blancs; — 1531. *Troyes*. Half Testons; — 1533. *Tours*. Gros Testons of ten sols tournois; — *Angers*. Écus d'or; — Douzains; — *Poitiers*. Écus d'or; — Testons; — Half Testons; — 1535. *Troyes*. Petits Deniers tournois; — 1536. *Paris*. Écus d'or; — Testons; — Half Testons; — Grands blancs douzains; — Deniers tournois; — *Rennes*. Testons; — Half Testons; — 1538. *Rouen*. Écus d'or au soleil; — Half Ecus; — *Poitiers*. Testons; — *Troyes*. Grands blancs douzains; — 1539. *Rouen*. Écus d'or au soleil; — Half Ecus; — *Troyes*. Petits deniers tournois (dies supplied by Jean Lemay, brother of Claude); — 1540. *Paris*. Dies for various coins; — *Troyes*. Ecus d'or au soleil; — Grands blancs douzains; — 1541. *Paris*. Petits deniers (with the distinctive mark of Christophe Laune; — Petits deniers tournois; — Ecus d'or au soleil; — Half Ecus; — Douzains; — 1542. *Paris*. Various dies, with the distinctive mark of Bastien de Riberolles, Mint-master at Paris; — *Poitiers*. Douzains; — Doubles tournois "Gabouris et lyards Nostre-Dame de Lozanne"; — *Paris*. Testons and Half Testons; — Douzains; — 1543. *Paris*. Grands blancs douzains; — Petits deniers tournois; — Various Piéforts; — 1545. *Poitiers*. Dies for Ecus d'or supplied to Jean Gaillandon, Mint-engraver there; — 1548. *Rouen*. Grands blancs, with the distinctive mark of Cosme du Moustier; — 1549. Ecus d'or and Grands blancs douzains (the dies for which were destroyed, on account of the omission of the figure 2 after (*Henricus*); — 1550. *Dijon*. Gros

Testons ; — Half gros Testons ; — *Poitiers*. Douzains ; — 1551. *Villeneuve-Saint-André-lès-Avignon*. Testons ; — Half Testons ; — *Nantes*. Douzains.

Lemay engraved also a number of jetons, which are described by Mazerolle : 1527. Méreaux for the priests in the service of the Paris drapers; — 1528. Jetons for the officers of Cardinal Louis de Bourbon; — Jetons for the Chambre des Comptes of Louise of Savoy, at Moulins; — 1529. Jetons for Jacques de Seurre ; — François de Brebille ; — Nicolas Berthereau ; — 1531. Jetons for the officers of the Lady de Chasellaine; — 1532. Jetons with the arms of the Enfants de France ; — 1533. Sieur de la Baudrairie and Maîtres d'hôtel of Margaret of France; — 1534. Jean Luillier ; — Officers of Catherine de' Medici, Duchess of Orleans, Madeleine, and Margaret of France ; — Jetons with arms of Francis I. and his children ; — 1536. Jetons banaux ; — 1540. Jean Lefebvre, seigneur de Moyenval, and Marie de Saint-Germain, his wife ; — Jacques de Poussemothe-Salainsau, and Alphonsine de Naillac, his wife ; — 1541. Jetons for the Duke Charles of Orleans ; — Antoine de Bourbon, duc de Vendôme ; — Margaret of France ; — Sieurs de Canappe and de Saint-Ravy ; — Jetons banaux ; — Jetons for a Clerc d'office of Charles of Orleans ; — 1542 and 1544. Jetons for Cardinal Robert de Lenoncourt ; — 1543. Jetons for the Privy Council ; — Guy XVII. de Montmorency, seigneur de Laval, and Claude de Foix, his wife ; — Maîtres d'hôtel ordinaires of the King ; — 1544. Privy Council ; — Oudard Hennequin, Bishop of Troyes ; — Astremoine Dubois, the King's silversmith ; — 1545. Jetons for the King's commissioners ; — Privy Council ; — 1548. Jetons for the Vergers of St. Eustache Church of Paris ; — 1549. Jetons banaux.

According to Rondot, Claude Lemay was Mint-engraver at Troyes in 1548. Rondot (later) and De la Tour make the latter another person.

Bibliography. — Mazerolle, *Médailleurs français*, 1902.

LEMAY, FRANÇOIS (*French*). Engraver of Jetons at Paris, *circ.* 1528 and 1532-4. By him are Jetons for the Commissioners of the Trésor du Louvre, 1532, and Louise de Savoie, Duchess of Bourbon. He is also called **DE MAY**.

Bibliography. — Mazerolle, *op. cit.* — Rondot, and De La Tour, *op. cit.*

LEMAY, GUILLAUME I (*French*). Seal-engraver at Paris, *circ.* 1456-1459. In 1456 he engraved the seal of the Provost of Merchants of Paris, and various Jetons. He was Die-cutter at the Paris Mint, and also worked for the Mints of Bourges and St.-Lô.

Bibliography. — N. Rondot and H. De La Tour, *op. cit.*

LEMAY, GUILLAUME II (*French*). Really **GUILLAUME DE MAY.** Mint-engraver at Rouen, 1458-*circ.* 1477. Perhaps the same who is recorded to have engraved a seal for the city of Paris, 1456.

BIBLIOGRAPHY. — Mazerolle, *op. cit.*

LEMAY, GUILLAUME III (*French*). Mint-engraver at Paris, 1511-1523. He also executed a number of jetons and méreaux, the earliest of which are dated 1493. M. Mazerolle describes the following : 1493. Jetons for Louis de Nemours ; — 1511. Jetons for the Chaplains of Notre-Dame of Paris ; — Jetons for François, Duke of Valois and Brittany, Count of Angoulême, and Charles de Bourbon, Count of Vendôme ; — 1515. Jetons for the King's maîtres d'hôtel ; — 1517. Jetons for J. J. Robertet, Bishop of Albi ; — 1521. Jetons of Charles de Bourbon, Duke of Vendôme, and Françoise d'Alençon, his wife ; — 1523. Jetons for the Cardinal Jean of Lorraine, etc.

BIBLIOGRAPHY. — Mazerolle, *op. cit.* — Rondot and De La Tour, *op. cit.*

LEMAY, JEAN (*French*). Engraver of Jetons, who resided at the Palace, Paris ; a brother of Claude Lemay, on whose account he probably sent in 1539 to the Mint of Troyes several dies for Petits deniers tournois. This engraver was born *circ.* 1515 ; his jetons date from the period of 1549-1555 : 1549. Jetons banaux ; — Jetons for Cardinal Louis de Bourbon, and A. d'Anières, commander of St. Denis ; — 1550. Jetons for Charlotte de Dinteville ; — 1551. Jetons for Charles de Rochechouart, and Françoise de Clermont, his wife ; — Jetons for Gilles Bohier, Bishop of Agde ; — 1555. Jetons for the Councillor of the Chambre du Trésor.

BIBLIOGRAPHY. — Mazerolle, *op. cit.* — Rondot and De La Tour, *op. cit.*

LE MAY, PIERRE (*French*). Mint-engraver at Aix in Provence, *circ.* 1544-45.

LEMBÈQUE or **MUELENBÈQUE.** *Vide* **LAMBÈQUE** *suprâ.*

LE MÉNAGER, FRANÇOIS (*French*). Mint-engraver at Rennes, 1698-1719.

LE MERCIER, RICHARD (*French*). Mint-master at Angers from the 26th of September 1620 to 1629.

LEMERLE, NICOLAS (*French*). Engraver or workman at the Paris Mint, 1624.

LEMESTAYER, JEAN (*French*). Général des Monnaies, 1558.

LEMGOW, JOHANNES (*Germ.*). Mint-master at Lübeck, 1350.

LEMOINE, CHARLES (*French*). Contemporary Sculptor, born at Paris in 1839 ; pupil of Mehl. By him are some Portrait-medallions,

one of which was exhibited at the Salon of 1869, Portrait of M.A.D**, architect.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

LEMOYNE, PIERRE GABRIEL (*French*). Mint-engraver at Amiens, *circ.* 1699-1711.

LENCKER. *Vide* **LENKER.**

LENDY (*Ital.*). Mint-engraver at Turin, 1827 (?).

LENGEFELDER, CENTURIO (*Austr.*). Mint-master at Joachimsthal, 1606-1621. He was in office during the whole reign of the Emperor Mathias.

LENKER, HANS (*Germ.*). Goldsmith and Medallist of Augsburg († 1627). Bolzenthal mentions that his signature **HL** occurs on various medals of the city of Augsburg. A **ZACHARIAS LENKER**, also a Goldsmith and Die-sinker at Augsburg, died in 1612.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Stetten, *op. cit.* — *Monogrammisten*, III, 1205, 1243.

LENOBLE, JEAN (*French*). Général des Monnaies, 1624.

LENNOOT, JEAN DE (*Belg.*). Goldsmith and Seal-engraver of Malines, *circ.* 1489.

LENNOX, LUDOVIC, Duke of (*Brit.*) was granted a patent to issue Farthing Tokens, 1622. *Vide* **HAMILTON**, Vol. II, p. 409.

LENOIR, ALBERT (*French*). Provost of the Mint at Nancy, 1695-1720. He held the office of Mint-engraver there for a short period, and a document of 1720 records a payment of 300 Livres made to him "pour avoir esté occupé à graver les coings pendant la détention de St. Urbain".

BIBLIOGRAPHY. — Lepage, *op. cit.* — Rondot & De La Tour, *op. cit.*

LENOIR, JEAN (*French*). Mint-engraver at Nancy, *circ.* 1670-† 1684; he was born in 1635. By him are several medals.

LENOIR, PIERRE CHARLES (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of Charles Lenoir, Peter, Roty, and Mercié. In 1905 he obtained a Medal of the Third class.

At the Salon of 1903 he exhibited several medallic works : Idyll, plaquette; — Juno, plaquette; — Five Portrait-medallions, &c. 1904. Bucolique (bronze plaquette); — Birth of Bacchus (bronze medal); — Portrait of a Lady (plaquette); — 1905. Bucolique; — Infancy of Bacchus; — Pasteur; — Jean Macé; — Maurice Lenoir; — Mme Lenoir; — Shepherd's dog; — Goat; — 1906. M. X***; — President Roosevelt; — Ste Geneviève; — Jean Macé; — Pasteur;

— Récompense ; — Agriculture ; — Pêche à la ligne ; — Bébé ; — Gymnastique ; — Musique ; — Au crépuscule ; — Vanneuse, &c.

LENOOR (*Belg.*). Goldsmith and Seal-engraver. The Brussels Mint preserves a stamp, bearing a crowned **L**, by this Engraver. *Vide* Piot, *Catalogue des Coins, Poinçons et Matrices*, p. 160.

LENORMANT D'ÉTIOLES, CHARLES GUILLAUME (*French*). Treasurer General of French coins, 1741. He was the future Marquise de Pompadour's father-in-law.

LENORMANT, JÉRÔME (*French*). Goldsmith and Engraver to the King of Navarre ; Mint-engraver at Pau and Morlaas, 1572-1580. He became in 1579, Engraver, Die-cutter and Master of the Mints of Pau, Morlaas (Bearn) and Saint-Palais (Navarre). In 1576, he was paid 9 Testons for a silver seal ; in 1577, 60 Livres for the engraving of seals for Catherine of Navarre, the Regent. A document of 1578, mentioned by Blanchet reads : " A Jérôme Lenormant, graveur des monnaies du présent pays, 210 livres tournois pour pareille somme délivrée ès mains du Roy, en 60 écus soleil et 30 livres tournois en pièces de 20 et 10 sols tournois qui ont été forgées nouvellement sur le pied des espèces d'or et d'argent que le Roy de France a fait faire en son royaume. " In September, 1579, a contract was passed with Jérôme de Normand and Auger de la Garde to work for a period of six years the mints of Pau, Morlaas and Navarre. Lenormant therefore combined the offices of Mint-master and engraver.

Bibliography. — J. A. Blanchet, *Les Graveurs en Béarn*, Dax, 1888. — Ibid., *Histoire monétaire du Béarn*.

LENORMANT, PIERRE (*French*). Moneyer at Paris, 1561.

LENORMANT, ROBERT (*French*). Provisional Mint-master at Grenoble, 15. June—20. September 1507 ; Mint-master at Montélimar, 25. October 1521 to 1523 (distinctive mark, an **R** at the end of the legends).

Bibliography. — Faivre, *Ateliers monétaires français*, 1894. — Roger Vallentin, *Les différents de la monnaie de Grenoble de 1489 à 1553*, Annuaire de Numismatique, 1894.

LENS, MICHELET DE (*French*). Goldsmith and Mint-engraver at Troyes, 1362-1376 ; appointed on the 1st February 1375 (1376) Mint-engraver at Saint-Lô.

Bibliography. — Natalis Rondot, *Les Graveurs de la Monnaie de Troyes*. — Rondot & De la Tour, *op. cit.*

LENTASCHIS, MARTINET DE (*Ital.*). A native of Chieri, Mint-master at Turin, appointed on the 30th of August 1430.

LEO. *Vide* **LEONE LEONI** *infrâ*.

LEO, CHRISTOPH (*Russ.*). Mint-master at St. Petersburg, 1802-1805.

LEÔN or **LEONIDAS.** *Vide* **L** *suprâ.* A Greek Coin-engraver.

LEON, L. (*French*). Medallist, "who worked during the middle of the eighteenth century and was engaged on the medallic series of Louis XV.". His signature : **L. LEON** occurs on the ℞. of a medal with bust of Louis XV., by François Marteau, commemorating the Loss of Minorca, 1756 (*illustrated*).

Medal on the Loss of Minorca, 1756.

I suspect however the correct name of this engraver to be **LAURENT LÉONARD** (*q. v. infrâ*).

BIBLIOGRAPHY. — Franks & Grueber, *Medallic Illustrations &c.*

LEONARD (*Amer.*). Die-sinker, *temp.* George III., whose signature occurs on a pewter Dollar of George III.

LÉONARD, AGATHON (*Belg.*). Contemporary Sculptor, born at Lille in 1841 ; pupil of the Fine Art Academy of Lille, and of Delaplanche ; he obtained a Medal of the Third class in 1879.

He is the author of a number of Portrait-medallions in bronze, cast : 1869. Mme Antoinette Chenot ; — Mlle Félicie Caca ; — 1870. Portrait of a Child ; — 1875. Mlle Duprez ; — 1879. M.J. Duprez ; — 1888. 15 Portrait-medallions in bronze.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

LÉONARD, LAURENT (*French*). Medallist and Engraver, born in 1709, died at Paris on the 26. September 1788. He was employed at the Medal Mint, and between 1772 and 1774 filled temporarily the office of Mint-engraver, on the death of Charles Norbert Roettier.

This Engraver contributed to the medallic series of Louis XV. ; the medal, reproduced above under **LÉON** is probably by him, and

I have seen a medal of Louis XVI., 1775, bearing his full signature. Another, commemorating the Inauguration of the Paris Hôtel des Monnaies, with a view of the building, and dated 1770, is signed: **L. LEONARD F.**

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Annuaire numismatique*, 1867, 157. — Blanchet, *Manuel &c.* — Rondot & De La Tour, *op. cit.*

LEONARDO DA MILANO. *Vide* **LEONARDO DA VINCI.** "By the end of the fifteenth century", says King, "we find Camillo Leonardo (writing in 1502) praising four Gem-engravers — Anichini of Ferrara, Giovanni Maria of Mantua, Tagliacarne of Genoa, and Leonardo of Milan — as equal to any of the ancients in their profession; and furthermore stating that their works were diffused throughout all Italy — a sufficient proof of the previous length of time over which their labours had extended."

The Leonardo da Milano here referred to is probably Leonardo da Vinci.

BIBLIOGRAPHY. — King, *Antique Gems*, p. 168.

LEONARDO DA VINCI (*Ital.*). A famous Painter, Architect, Sculptor, Scientist, Engineer, Mechanician and Musician, born at Vinci, near Empoli, in 1452; died at Cloux, near Amboise (France) on the 2nd of May 1519.

Although no medallic work can directly be traced to Leonardo da Vinci, it is beyond doubt that he made his influence felt in this branch of art also, and, as we shall see, he designed the fine Testoni of Giovanni Galeazzo Maria Sforza and Ludovico Moro, which were engraved by Caradosso; furthermore, he is said to have excelled in Gem-engraving. A very brief sketch of this eminent artist's career finds therefore a place here.

Leonardo da Vinci is one of the worthiest representatives of the Florentine school of painting and sculpture. He showed early a wonderful aptitude for art, and studied under Andrea del Verocchio, to whom he was taken by his father, about 1470, and with whom he remained until he was past twenty. His studio companions were Perugino and Lorenzo di Credi. In 1472 he was received in the Company of Painters and obtained his first recorded commission in 1478. Having met with little success at Florence, he appears to have gone to Milan about 1487. In 1503 he was again at Florence, returning to Milan in 1506. In 1514-1515 he was residing in Rome. His great work, the famous "Cenacolo" or "Last Supper" was finished in 1498; he painted it in oil on the wall of the refectory of the Dominican convent of the Madonna delle Grazie; it began to perish from the dampness of the wall almost as soon as it was finished, but fortunately the original sketches still exist. While living in Milan under the protection of Ludovico Il Moro, he executed the

colossal equestrian statue of Duke Francesco I., which was demolished by the French in 1499. On his return to Florence, he drew a cartoon from which Filippino painted the altar-piece of the monks of Servi. Subsequently, Leonardo da Vinci seems to have devoted his time principally to portraiture; the best known works of this period are the "Mona Lisa" in the Louvre, Paris, completed about 1504; "La belle Ferronnière; the "Virgin of the Rocks", National Gallery, London, and another version in the Louvre; "St. John the Baptist", Louvre; St. Anne, Louvre; a cartoon of St. Anne in the Royal Academy, London, &c. He was also commissioned to paint a wall of the Council-hall at Florence, for which he made a cartoon of the "Battle of Anghiari", corresponding to the great cartoon of Michelangelo; both are now lost. On the French occupation of Milan, Louis XII. appointed Leonardo Court-painter. In 1514, the artist accompanied Giuliano de' Medici to Rome, where Leo X. entrusted him with some work at the Vatican. He went to France in 1516, at the invitation of Francis I., and died at the Château de Cloux, aged about sixty-seven.

Testone of Giovanni Galeazzo Sforza and Ludovico Il Moro, engraved by Caradosso, and designed by Leonardo da Vinci.

Leonardo da Vinci was a man of imposing personal appearance; a portrait of him, by himself, is preserved in the Royal Library, Turin. He wrote a "Treatise on Painting", published in 1651, which has been widely translated. Among his many pupils, the most eminent were Bernardino Luini, Andrea Salaino, and Marco d'Oggione. The latter's copy of his Master's "Cenacolo" was reproduced by Raphael Morghen in his celebrated engraving published about 1800.

Under **LEONARDO DA MILANO** we have noticed that a writer of 1502 eulogizes the talent of four Gem-engravers, among whom is probably Leonardo da Vinci (named there *da Milano*) and that he says they were "equal to any of the ancients in their profession".

In a remarkable letter, written by Leonardo da Vinci to Ludovico Il Moro, the artist mentions his various qualifications, and

says : "I will also undertake any work in sculpture, in marble, in bronze, or in terra-cotta ; likewise in painting I can do what can be done, as well as any man, be he who he may". Soon after 1480, when Ludovico Maria Sforza took the reins of Government in his nephew's name, the artist entered into the service of the Duke with a salary of five hundred crowns per annum, and he was consulted in every question concerning art. It is proved beyond doubt that

Testone of Ludovico Maria Sforza, engraved by Caradossso, and designed by Leonardo da Vinci.

Caradosso engraved the coins of the Dukes Giovanni Galeazzo Maria Sforza (1481), Giovanni Galeazzo Maria Sforza and the Regent Ludovico (1481-1494), and Ludovico Maria Sforza, called Il Moro (1494-1499) from designs supplied by Leonardo da Vinci (*Vide* Fratelli Gnecchi, *Le Monete di Milano*, LXI). These coins consist, according to Rossi, of the following types : *Giov. Gal. Maria Sforza*, Doppio Testone d'Oro; — Multiple of the Testone d'argento. — *Gio. Gal. Maria and Ludovico Maria Sforza, N*. Doppio Zecchino ; — Zecchino ; — Æ. Multiple of Testone ; — Testone (*illustrated*). — *Ludovico Maria Sforza, N*. Doppio Testone ; — Æ. Multiple of Testone ; — Testone (*illustrated*).

King states : "I have seen an enamelled pendant attributed to Da Vinci, and which certainly does bear his usual monogram. Cesare Borgia having appointed him his architect in 1502, L. da Vinci was thus actually brought into contact with the duke's physician, Camillo : besides, he had made Milan his home ever since entering Ludovico's service in 1483, which would explain the designation "Da Milano".

Bibliography. — *Encyclopaedia Britannica*, X. Edition, 1903. — *Dictionary of Universal Biography*. — E. Müntz, *Léonard de Vinci*. — Vasari, *op. cit.*, III, VI. — Gnecchi, *Le Monete di Milano*. — King, *Antique Gems and Rings*, 1872.

LEONI, LEONE (*Ital.*). Sculptor and Medallist, born at Arezzo in 1509, died at Milan on July 22., 1590. Whether he belonged to the same family as Giovanni Leone da Arezzo, upon whom the Emperor Sigismund conferred a knighthood in 1418 or not, it is impossible to ascertain. Nothing is known either of this artist's early

career. In 1537 he was appointed Mint-engraver at Rome, a post which he filled until 1540. It would appear that his first medallic work of note was a Portrait-medallion of General Ferrante Gon-

Leone Leoni, at the age of 30.

zaga's daughter, Isabella, whom he represented at the age of sixteen, in 1537; the General was so delighted with this work that he henceforward became a zealous patron of Leone Leoni, and secured for him, from the Governor of Milan, Alfonso d'Avalos, the

Leone Leoni, at the age of 40.

important office of Director of the Imperial Mint there, which the artist retained until his death, except for a brief stay at Brussels in 1549-50. Thanks to Ferrante, he was introduced to Charles V.,

who attached him to his service as Sculptor and Medallist, and raised him to the knighthood.

It is said that Leoni was of a very violent temper; one of his bitterest enemies was Benvenuto Cellini, who accused him of having endeavoured to poison him; he disfigured the pontifical goldsmith Pellegrino di Lenti; did grievous bodily injury to Orazio Veccelli, Titian's son, and had the latter's assistant, Martino, killed by a bravo; we find him ready to use the dagger in his many quarrels with friends and foes. Michelangelo was the only contemporary artist with whom Leoni entertained intimate relations. He executed of him a curious Portrait-medal, on the reverse of which is represented a blind man led by a dog, with the legend : DOCEBOS INIQUOS VIAS TUAS ET INIQUI AD TE CONVERTENTUR; also a Portrait-medallion in wax (*illustrated*).

Portrait-medallion in wax of Michelangelo, by Leone Leoni.

From the time when Leoni was employed by Charles V. date some of his most important works of sculpture, generally of large size and mostly in bronze. There is only one left in Italy, the beautiful monument of Jacopo de' Medici, Marquis of Melegnago, in the cathedral of Milan, designed, it is said, by Michelangelo. The numerous statues and busts which were commissioned to the artist by the Imperial family are nearly all either in Spain or at Vienna. A group representing Charles V. slaying a monster (*Caesaris virtute domitus furor*) and commemorating the Victory of Mühlberg was erected in 1526 on the public square of Gustalla, but sent towards the end of the eighteenth century to the castle of Buen Retiro in Spain, whence it has been transferred to the Prado Museum. The same Museum preserves a bust, and half-length figure in bronze of

Charles V., and the Real Academia of San Fernando an alabaster bust of Philip II., marble busts of Queen Mary of Hungary, and Queen Eleonora, sister of Charles V. and consort of Francis I.; all three busts were cast in 1549. In the Vienna Imperial Museum are treasured a half-length figure in bronze of Charles V., similar to the Madrid one, and a large Portrait-medallion of the same Emperor, as well as a bust of Mary of Hungary. The Louvre acquired within the last twenty years a Portrait-medallion in bronze of Charles V., mentioned by Vasari, who says that it was commissioned by Granvella. " All these portraits ", observes M. Bertaux, " are modelled with great firmness; the bronzes offer a refined

Obv. of Portrait-medal of Charles V., by Leone Leoni.

polish and very rich black patina, which remind one of the busts by the Venetian sculptors Alessandro Vittoria and others; the detail of the draperies, the hair, and ornaments of cuirasses, &c. are of an exquisite finish; and the artist has displayed ingenious taste and discreet fancy in the decoration of his stands and frameworks. "

But of surpassing merit are Leone Leoni's medallic productions, including the coins which he engraved at the Milanese Mint; they belong to the finest and boldest works of the latter part of the Renaissance.

Specimens are generally met with in silver, and also in bronze: (1549). Charles V. ℞. DISCITE·IVSTITIAM·MONITI. Zeus

overpowering the Titans; 73 mill. (obv. *illustrated*); — (1549). The Empress Isabella. ℞. HAS·HABET.ET·SVPERAT. The Three Graces; 73 mill. (obv. *illustrated*). Both these medals were commissioned to the artist at the time of his journey to Brussels; that of the Empress was struck in her memory by order of Charles V., as she had died in 1536. — (1547). Charles V. ℞. IN·SPEM·PRISCI·HONORIS·—TYBERIS. The Tiber reclining to l.; 40 mill; — (Before 1546). Charles V. and Isabella, their busts on either side; 36 mill. (*illustrated*). A specimen realized £40 at the Rome Sale, February 1904; — (Before 1537). Titian ℞. Bacchante to r. preceded by Cupid; 34 mill.; — 1537. Pietro

Obv. of Portrait-medal of the Empress Isabella, consort of Charles V.

Aretino. ℞. VERITAS·ODIVM·PARIT·1537 within wreath; 37 mill. (2 var.; signed : **LEO**); — 1537. Titian and Pietro Aretino, their busts on either side; 37 mill; — 1537. Isabella Villamarina, Princess of Salerno (only known by a letter of Leoni to Aretino); — 1537. Pietro Bembo, medallion in wax, and bronze medal (no specimens have as yet been found); — 1537. Pope Paul III., Medal on the fortification of Rome (mentioned in the Mint accounts of the Roman Zecca); — Another, Bust of Pope to l.; signed : **LEO**. ℞. DOMINVS·CVSTODIT·TE·DOMINVS·PROTECTIO·TVA. Horsemen galloping from the walls of a city under a hail of stones; 45 mill.; — Another, Similar bust ℞. SECVRI-

TAS·TEMPORVM. Three horses grazing; 45 mill.; — Another, Similar bust ℞. No legend; Roma, helmeted, seated, to r.; near her, wolf and twins; to r., the Tiber reclining to l,; in the field, S.C.; 45 mill. [Leoni reproduced this same figure of Tiber on a small medal of Charles V., which is unsigned]; — Andrea Doria

Medal of Charles V. and Isabella, by Leone Leoni.

and Leone Leoni, their busts on either side (℞. *illustrated*, representing Leoni at the age of 30); 43 mill. [This medal alludes to some occasion on which Admiral Doria had freed the artist from imprisonment and labour in the galleys. Leoni's bust is shown bareheaded; behind him a galley and the tools of his art; border of fetters]; — Andrea Doria; ℞. Galley sailing to r.; in foreground a small boat is seen approaching carrying two men. [This is another allusion to the artist's deliverance by his protector]; — Andrea Doria; ℞. LIBERTA·PVBLICA. Liberty standing to r.; — 1541. Giovannettino Doria, nephew of the Genoese admiral (mentioned in a letter from the Bishop of Arras to Leoni, but no specimen extant); — Martin de Hanna ℞. SPES.MEA·IN·DEO·EST. Hope to r.; signed : **LEO**; 70 mill. (a specimen in the Rome Sale (London, February 1904) realized £ 17.5.0); — Daniel de Hanna, son of Martin; Obv. Bust to r.; signed : **LEO** ℞. VOEI Abundance; 32 mill.; — (Before 1546). Alfonso d'Avalos, marquis del Vasto, and his consort; their busts on either side; 46 mill. (a specimen exists in the Imperial Museum at Vienna); — Francesco Molza, poet (only known by a letter from Aretino to Leoni, 1546); — Philip, prince of Spain; Obv. Youthful bust to l. ℞. COLIT ARDVA· VIRTVS. Hercules between Voluptuousness and Virtue; signed : **LEO**, **F.**; 84 mill. [The artist presented specimens of this medal in gold to the Emperor and the Queens of France and Hungary, on his arrival at Brussels in 1549]; — (1549). Mary, Queen of Hungary; Obv. MARIA·HVN·BOH·REG·MDXXI. Bust to l. in rich coiffure (possibly copied from Michael Hohenauer's medal of 1526); ℞. unknown [All the specimens known of this medal are

in the form of reverses of the large medal of Charles V.]; 73 mill.; — Jérôme Perrenot, of Champagney (known only from Leoni's

Maximilian, King of Bohemia, by Leone Leoni.

letter to Cardinal Granvella, 1549); — (1551). Leone Leoni, Bust of the artist to r.; legend : LEO·ARETINVS·SCVLPTOR·CAESAREVS (in the Ambrosian Library; *illustrated.* Leoni is there

represented at the age of about 40); — (1551). Ippolita Gonzaga, Obv. Bust to l.; signed : ΛΕΩΝ·ΑΡΗΤΙΝΟΣ. ℞. PAR·VBIQ· POTESTAS. Three-fold representation of Hécate as Diana, the Moon, and Proserpina carried away by Pluto; 60 mill.; — The beautiful Felipina (known by a letter of Leoni to the Bishop of Arras); — (1555). Charles V. and Don Philip; Obv. Their busts conjoined to r. ℞. PLVS·OVLTRE. The pillars of Hércules supporting the Imperial crown, &c.; 42 mill.; — Antoine Perrenot, Cardinal Granvella; Obv. Bust to l.; signed : LEO; ℞. DVRATE. Vessel beaten by the storm; 66 mill.; — Another, smaller ℞. Neptune pacifying the sea; near him, to r., Thetis is seen fighting with a sea monster, &c.; 51 mill.; — (1556) Ferrante Gonzaga; ℞. Hercules hurling his club against monsters, 65 mill.-

Obv. of Portrait-medal of Michelangelo.

— (1555-58). Baccio Bandinelli; Obv. signed : LEO. ℞. CHAN. DOR·ILLESVS within laurel-wreath; 41 mill.; — (1557-1558). Giorgio Vasari; Obv. signed : LEO. ℞. blank; 62 mill.; — (1561); Pius IV. Obv. Bust to r. ℞. DESIDERIO·DESIDERAMVS. Hen with brood of chickens; 48 mill.; — (1561). Gonzalvus of Cordova, Duke of Suessa; ℞. DABIT·DEVS·HIS·QVOQ. FINEM. Hercules slaying the Hydra; 58 mill; — Another ℞. DOCEBO·INIQVOS &c. Blind man led by a dog (similar to the ℞. of the medal of Michelangelo); 58 mill. [The first of these two medals shows a lion seeking refuge between the legs of Hercules; Plon suggests that the lion stands for the artist's signature and gives it a character of authenticity]; — (1561). Francesco d'Avalos, marquis of Pescara; ℞. Hercules trampling on Dragon and

gathering apples in the Garden of the Hesperides (ascribed to Annibale Fontana by Lomazzo, but more likely the work of Leone Leoni; *vide* **FONTANA**, vol. II, p. 119); — Francesco d'Avalos Portrait-medal, uniface; 60 mill. (Ambrosian Library); — Michelangelo, wax medallion (published by Drury Fortnum, *Archaeol. Journal*, vol. XXXII, n° 125 (*illustrated*); — (1561) Michelangelo; Obv. Bust to r.; signed : **LEO**. ℞. DOCEBO·INIQVOS·V·T· ET·IMPII·AD·TE·CONVER. Blind man advancing to r. led by a dog; 59 mill. (Obv. *illustrated*); — (1554). Maximilian II. as King of Bohemia; ℞. QVO·ME FATA VOCANT. Mercury holding caduceus flying to l.; 65 mill. (ascribed to Leoni by Domanig, Bertaux and others); — Archduke Ferdinand, Governor of Bohemia; — Philippina Welzer, Archduke Ferdinand's first wife (medal

Philippina Welzer.

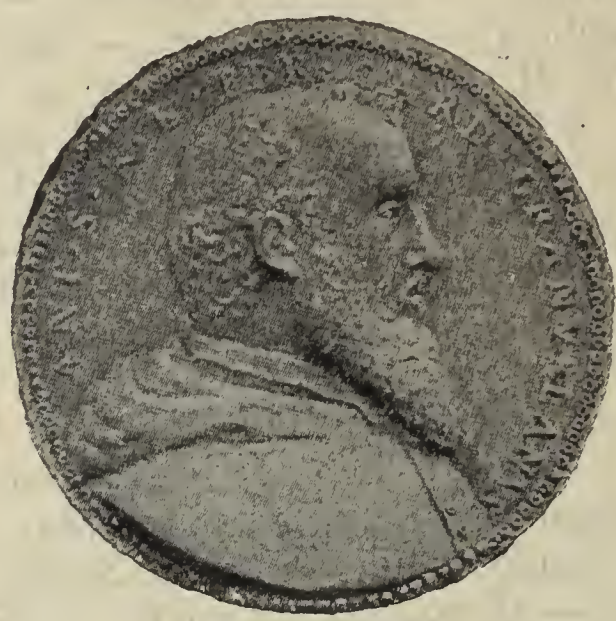
ascribed to Leone Leoni by Domanig; probably the same as the one described by Plon as "The beautiful Filepina"; executed *circa* 1551; a fine specimen is preserved in the Imperial Museum at Vienna; DIVAE· ·PHILIPPINAE Bust to r.).

Besides the medals mentioned above, Plon describes a few others which he thinks should be given to Leoni, who in 1555, was informing Cardinal Granvella that he had up to that date executed already thirty medals. Among these are : Bernardo Tasso, Torquato's father; ℞. TVTE·SITIM·PELLE. Unicorn; 56 mill.; — Bernardo Spina; ℞. SUPERAT·OMNIA·VIRTVS. Virtue on horseback spearing Envy; 46 mill.; — Giovanbattista Castaldo; ℞. SVBACTAE·DACIAE·RESTITVTORI·OPTIMO. The General raising a female figure seated on implements of war; 51 mill. [In 1555 Cas-

taldo mentions a medal which Leoni was to make of him by desire of Granvella ; Von Fabriczy places this medal among Leoni's authenticated works]; — Another; ℞. OB·REM·MILITAREM·FELICITER·GESTAM. Victory holding wreath and palm-branch ; 51 mill.; — Gianello della Torre; ℞. VIRTVS·NVNQ·DEFICIT. The Fountain of science; 80 mill. [This ℞. occurs also on a medal of Philip II., which is no doubt by Jacopo da Trezzo, and indeed Von Fabriczy is convinced that the latter artist is the author of this medal also] ; — Cardinal Granvella; ℞. DVRATE. The Ship of Aeneas in a storm ; 60 mill. ; — Another, executed after 1561 ; ℞. Mount Calvary ; — Another ; ℞. The ship of Ulysses nearing a rock on which Sirens are playing with various instruments; — Another; ℞. Neptune striking the ship of Aeneas with his trident. [It is not unlikely however that some at least of the unsigned medals of Granvella are by other artists, as Melone, or Domenico de' Compagni, who both repeatedly portrayed the famous Bishop of Arras on medals]; — Vincenzo Bovi; ℞. ANTIDOTVM VITAE. Religion, facing, holding cross (Keary, *op. cit.*, p. 42); — Danae; leg : NON ABSQVE PLUVIA DANAE. Female bust to r. (diam. 67 mill.; in MM. Rollin and Feuardent's Collection).

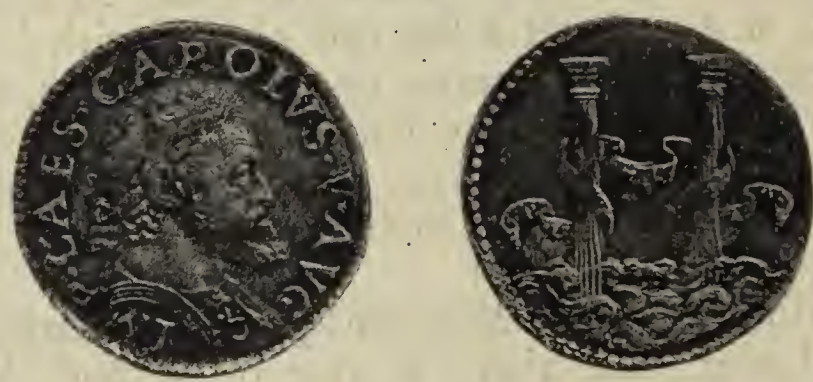
Between 1537 and 1540 Leone Leoni was employed as Engraver at the Papal Mint of Rome under Paul III., but it is difficult to ascertain which of this Pontiff's coins were engraved by him, as none are dated, and Benvenuto Cellini who was his colleague, and worked there before and after him, is credited with the cutting of most of the dies of that period. At any rate it is now beyond doubt that Cellini is the author of the fine Doppia and Testone of this Pope (*Vide* G. Castellani, *Lo Scudo d'oro di Paolo III conio di Benvenuto Cellini*, Num. Circular, XI, col. 7090 ; Bolletino di Numismatica 1904). Leoni's short tenure of office at the Roman Zecca has all the savour of mediaeval romance; out of spite against Cellini, he procured his imprisonment in 1538 under the pretext that during the sack of Rome he had purloined the pontifical jewels ; Cellini was able to clear himself of the charge, but soon after Leoni himself was arrested and condemned to the galleys for an act of violence against the German goldsmith Waldener. Delivered from incarceration by his protector Andrea Doria, he accompanied him to Genoa in 1541, where he executed the medals of his benefactor, and in the following year he was appointed Mint-engraver at Milan, a post which he held until 1545, and again from 1550 until his death. In 1546, after several short stays at Venice, where he endeavoured to get rid of a cumbrous assistant by hired banditti, he became Mint-master at Parma; but in 1547 we find him again at Rome working for the Zecca, and in 1549 at Brussels, called there at the special invitation of Charles V. From 1558 to 1590, the artist resided at Milan, and

died in the 'Palace', still extant, which the Emperor had presented him in recognition for his services in Art. During the latter period of his life, he once more had recourse to murder, his victim being Titian's son, who had come to Milan to collect a large sum of money and whom he probably wished to rob. Alhough Leoni remained unpunished, his many misdeeds are so many blots on his memory.



Cardinal Granvella.

Dr Casati reproduces several Milanese Mint documents, which show that during the whole period of 1542 to 1589 Leoni received payments for dies cut by him, and we are safe in ascribing to him all the more important coins, issued at Milan under Charles V. and



Testone of Charles V., by Leone Leoni.

Philip II. Among these I may mention the following : *Charles V.* (1535-1556). AV. Doppio Scudo d'oro, Laur. bust to r. ℞. The pillars of Hercules in the sea ; between them, a crown ; — AR. Ducatone (da Soldi cento) ; ℞. TE DEVM LAVDAMVS ; ex : S·AGV· S·AMB. St. Augustine abjuring Manichaeism at the feet of St. Ambrosius ; — Ducatone ; ℞. DISCITE·IVSTITIAM·MONITI. Zeus on Mount Olympus hurling fulmen at the Titans ; — Mezzo

Ducatone; Type of the preceding; — Ducatone; ℞. CVIQ. SVVM Crowned eagle standing on fulmen above the globe; dated 1551; — Mezzo Ducatone; similar type; dated 1552 (2 or 3 var.); — Burigozzo (da 32 Soldi); ℞. St. Ambrosius; — Testone; ℞ Pietas (2 var.); St. Ambrosius (4 var.); Salus Augusta (2 var.); The Pillars of Hercules (3 or 4 var.; one *illustrated*); — Mezzo Testone; ℞ OB | INSVB | RIAM | SERVA | TAM within wreath; — 10 Soldi; — 8 Soldi 3 Denari; — 5 Soldi; — Mezzo Bianco; — Parpagliola; — Quindicino; — Sesino; — Trillina; — Denaro. — *Philip II.* (1556-1598; Leoni at the Mint of Milan until 1589). Æ. 6 Zecchini; obv. Radiated bust of Philip II. ℞. Facing bust of St. Ambrosius; — Proof of the Mezzo Ducatone (2 var.); — Doppia da tre; ℞ Arms; 1555; — Quadrupla or Doppia da due (3 var.); — Doppia (15 var. in Gnecchi); — Scudo d'oro; ℞. MVNDI·SALVS·VNICA Cross; — Scudo d'oro del Sole; ℞. MEDIOLANI D. (3 var.); — Scudo d'oro; — ÆR. Ducatone (22 types described by Gnecchi, but some bear dates after 1590 and are consequently not by Leoni); — Mezzo Ducatone (many varieties, some dated 1577, 1579, 1582, 1584, 1588); — Quarto di Ducatone; — Scudo or Filippo; — 40 Soldi; — Lira; — Mezza Lira; — 5 Soldi; — Grosso da 2 ½ soldi; — Soldino; — Parpagliola; — Sesino; — Trillina; — Denaro.

Leoni distinguished himself also as a Gem-engraver, but we have unfortunately no record of his productions in that particular branch. Plon describes a cameo representing the Emperor Charles V., the Prince of Spain Don Philip and the Empress Isabella, which is only known by a letter of the artist to Granvella.

" The emperor Charles V. was a lover and collector of cameos. Leone Leoni of Arezzo cut a fine one of him with his son on one side and another of his Empress on the other side, this being the earliest recorded instance of the making of a double cameo, a fashion which was not uncommon during the Renaissance, and sometimes shows an antique backed by a modern piece of work " (Davenport, *op. cit.*, p. 50).

The Madrid and Vienna Museums preserve medallions in coloured wax by Leoni, and there is one of Michael Angelo in the British Museum (*illustrated*). " The head is modelled with the greatest care for detail. Every line and wrinkle is faithfully reproduced, as is also each hair of the head and beard. The ear is delightfully expressive, and what a refined, sensitive nature it indicates. The colour of the wax is uniform — a yellowish red of the shade of terra cotta. The inscription on the reverse of the medallion runs : MICHAEL ANGELO BUONAROTTI SUO RITRATTO FATTO DAL NATURALE DA LEONE LEONI ARETINO SUO AMICO 1562 " (B. Kendell, *Jewelled Waxes and others*, The Connoisseur, vol. VIII, p. 134).

Some Plaques are attributed to Leone Leoni by Molinier, although one only appears to be undoubtedly by him, as it forms the reverse of one of his authenticated medals : Andrea Doria as Neptune; 95 × 70 mill. (Berlin and South Kensington Museums); — Allegory of the " Fountain of science " (℞. of Gianello della Torre's medal, which is now ascribed to Jacopo da Trezzo, by C. von Fabriczy); — Apotheosis of Charles V. (Vatican Library) [erroneously attributed to Cellini by Plon].

In the Victoria and Albert Museum, South Kensington, there is a circular Medallion, representing a Female figure holding on her head a vase from which water flows on either side; young and aged men drink and gather it in jars; inscribed above, VIRTVS; beneath, NVNQ : DEFICIT. This Plaque, which is of the year 1562, is ascribed to Leone Leoni by Fortnum.

Dr Bode ascribes to Leone Leoni the following Plaques : Jupiter fighting the Titans; circular ; — Neptune and Amphitrite ; circular, 74 mill. (Mol. n. 35). Female bust (Livia Columna) ; ℞. Euterpe, circular, 37 mill.

" Vasari", says Keary " speaks in high praise of Leoni's performances as a sculptor, the greatest of which was a bronze statue of Charles V. Leoni brought into requisition his silvermith's art, and made a suit of armour of thin silver plates, with which the nude figure could upon occasion be clothed. When the figure was completed he made a large die for the purpose of striking medals of the Emperor; on the reverse was Jupiter launching his thunderbolt at the Titans. " For these works his Majesty gave the artist a pension of a hundred and fifty ducats, secured on the Mint of Milan, with a commodious house in the Contrada de' Moroni. Charles also made him a knight, conferring at the same time a patent of nobility upon his descendants; and while Leoni was in Brussels he had rooms in the palace of the Emperor, who sometimes amused himself by going to see the artist at his work" (*Num. Chron.*, 1879, p. 210).

Although Leone Leoni does not equal some of the earlier medallists, and perhaps not even Valerio Belli or Cellini, his contemporaries, still he deserves a place in the front ranks of Italian artists of his period, were it alone for his exquisite coin-dies of Charles V., which continue at Milan the fine series of Caradosso, and will remain a perpetual witness of one of the most glorious epochs in Art the world ever saw. " His was one of those unrestrained, overflowing, forceful natures such as the decline of the Renaissance produced. " (Von Fabriczy).

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allerhöchsten Kaiserlichen Hauses, t. V and t. XIII. — Armand, *Les Médailleurs italiens des XVe et XVIe siècles*, Paris, 1887. — C. von Fabiczy, *Die Medaillen der italienischen Renaissance*, 1903. — C. F. Keary, *A Guide to the Exhibition of Italian Medals at the British Museum*, London, 1903. — Dr Carlo Casati, *Leone Leoni d'Arezzo, scultore*, Milano, 1884. — F. & E. Gnecchi, *Le Monete di Milano*, Milano, 1884. — I. B. Supino, *Il Medagliere del R. Museo Nazionale di Firenze*, 1899. — Campori, *Gli artisti italiani e stranieri negli Stati Estensi*, and *Lettere pittoriche*, vol. III, n. 21, 60, 89. — Emile Molinier, *Les Plaquettes*, Paris, 1886. — Keary, *Italian Medals of the fifteenth and sixteenth centuries*, Numismatic Chronicle, 1879, p. 196. — Dr Julius Cahn, *Die Medaillen und Plaketten der Kunstsammlung W. Metzler in Frankfurt-am-Mein.* — A. Pinchart, *Histoire de la Gravure des médailles en Belgique*, Bruxelles, 1870. — Cean Bermudez, *Diccionario historico*, &c., vol. III. — Dumesnil, *Histoire des plus célèbres amateurs italiens*. — Bolzenthal, *op. cit.* — E. Babelon, *La Gravure en pierres fines*, Paris, 1884. — J. Arneth, *Die cinquecento Cameen.* — Dr Eug. Merzbacher, *Kunst-Medaillen-Katalog*, München, 1900. — Ad. Hess, *Felix Sammlung Katalog*. — Franks & Grueber, *Medallic Illustrations*, &c. — *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen, I*, 's Gravenhage, 1903. — Blanchet, *Nouveau Manuel*, &c., II. — Domanig, *Porträtmedaillen des Erzhauses Oesterreich.* — Eug. Müntz, *L'Atelier monétaire de Rome*, 1884. — Cyril Davenport, *Cameos*, London, 1900. — C. Drury E. Fortnum, *A descriptive Catalogue of the Bronzes of European origin in the South Kensington Museum*, London, 1876. — P. Valton, *Médaille de Danaé par Leone Leoni*, Rev. num., 1905, p, 495-7. — Bode, *op. cit.*

LEONI, LODOVICO called **IL PADOVANINO** or **IL PADOVANO** (*Ital.*). Painter, Modeller in wax, Medallist, and Coin-engraver, born at Padua in 1531; died at Rome in 1606; some say in 1612. He executed Portrait-medallions in wax, besides painting in oil and fresco landscapes and historical subjects. He is said to have been employed as Engraver at the Mint of Rome, *circa* 1573-1586; notwithstanding, only one of the many medals of Pope Gregory XIII. bears his signature **L. PADOVAN.**; others may be looked for among his unsigned pieces. The artist spent the greater part of his life at Padua, and executed there the Portrait-medal of Baldassare d'Ossa, signed : **LOD. LEONI** (reproduced in Fabriczy), and another of Francesco Lomellini, obv. signed : **LVD** ; **L**, ℞. DVRABO. Landscape over which the sun is shining (*Brit. Mus. Guide*, p. 56, n° 179); perhaps also a medal of Pope Gregory XIII., 1775, signed **L. L. P.**

To these Armand adds : Ricardo Vito Basinstocchi ; signed : **LVD. LEO. MDLXVIII** ; — Stanislas Minski; signed : **L. PADOVAN** (Bolzenthal) ; — Johann von Reichenberg ; signed : **L. L.** ; — Louis Desmoulins de Rochefort, physician of Blois; obv. signed : **L. LEO.** ℞. SPONTE·MEA·MELIVS. Horse in landscape ; — Jacopo Tatti, surnamed Sansovino ; signed : **L. L.** ; — Sperone Speroni ; signed : **L. LVD. L.** ; — Female bust to l. ; signed : **L. L.** ; — Marco Mantova Benavides ; signed : **LVD. LEO.** ; — Francesco Maria del Monte Santa Maria, Cardinal ; signed : **LVD. LEO** ; — Gregory XIII., obv. Bust to r. ℞. IVSTI·INTRABVNT·PER·EAM. The Porta Sancta ; signed : **L. L. P. AN. DNI. .MDLXXV.** Most of these medals are uniface.

The coinage of Gregory XIII. may safely be ascribed to this

artist and his colleague at the Mint of Rome, Lorenzo Fragni; payments were made to these Engravers in 1574, 1576 and 1586. This coinage consists of: AV. Scudo d'oro MDLXXV Jubilee type; — Scudo d'oro; ℞. Bust of Christ (7 var.); — Scudo d'oro; ℞. Charity (6 var.); — Another, Assumption of the Virgin; — Another, St. Peter's Miracle; — Another; ℞. NIGRA SED FORMOSA ROMA; — ÆR. Testone. ℞. LETAMINI GENTES (9 var.); — Another; ℞. Porta Santa (Jubilee type; *illustrated*); — Another ℞. Religion seated (6 var.); — Another; ℞. ALMA ROMA Arms (2 var.); — Another; ℞. Christ delivering the keys to St. Peter (8 var.; some dated 1584); — Another; ℞. ME SEQVERE. The Angel rescuing Peter from prison (8 var.); — Another; ℞. Seated figure of Fides

Jubilee Testone of Gregory XIII., 1575.

(4 var.); — Another; ℞. St. Peter seated (2 var.); — Another; ℞. NVNQVAM DEFICIET ROMA. Standing figure of Fides (8 var.); — Another; ℞. Christ and the Samaritan woman at the well; — Another; ℞. Christ's baptism (7 var.); — Another; ℞. The brazen serpent in the wilderness; — Another; ℞. Moses changing his rod into a snake (4 var.); — Another; ℞. Christ and the multitude; — ÆR. Giulio (various types); — ÆR. Grosso (var. types); — ÆR. Mezzo Grosso (var. types) and subsidiary coinage.

Bibliography. — C. von Fabriczy, *op. cit.* — C. F. Keary, *Brit. Mus. Guide to the Italian Medals in the British Museum.* — Supino, *op. cit.* — Cinagli, *Le Monete de' Papi*, Roma, 1848. — Bolzenthal, *op. cit.* — Armand, *Médailleurs italiens* &c. — Vasari, *op. cit.* — Franks & Grueber, *op. cit.* — Domanig, *op. cit.* — Blanchet, *op. cit.*, II.

LEONI, OTTAVIO called **IL PADOVANINO** (*Ital.*). According to Bolzenthal, a son of Lodovico Leoni. He is said to have cast medals in all kinds of metals, and to have imitated with extraordinary cleverness antique coin-types. None of his productions have however come down to us.

LEONI, POMPEO (*Ital.*). Sculptor and Medallist of the second half of the sixteenth century; a son of Leone Leoni; died at Madrid in 1610. He served the Imperial House of Austria and assisted his father in several of his works, notably in his famous group of

Charles V. slaying the Monster, which was commissioned by Ferrante Gonzaga in 1547, achieved in 1556, and bears the signature : **LEO P. POMPÉ F. ARET. F.**

Pompeo Leoni spent the greater part of his life in Spain, where most of his works of sculpture are still preserved : a statue of Philip II. at Aranjuez, and in the Church of the Escurial, fifteen statues of Saints in gilt bronze, and Royal statues of Charles V., his Queen Isabella, his daughter Mary of Hungary, his sisters, the Queens of France, and England; Philip II., his Queen, Anne; Queen Mary; and Queen Isabella, for their funereal monuments.

As a Medallist, this artist produced also some fine works, which stand almost on a par with the exquisite portrait-pieces by Poggini : Granvella, 1552 (mentioned by Leone Leoni in a letter to the Bishop of Arras); — Ercole II. d'Este; obv. Bust to l.; signed :

Obv. of Portrait Badge of Don Carlos, by Pompeo Leoni.

POMPEIVS. ℞. SVPERANDA, &c. Female figure standing to l. near fountain (2 var.); 66 mill.; — Fernando Castaldo; obv. Bust to r.; signed : **POMPEIVS**; no ℞.; 64 mill.; — 1557. Don Carlos (in his twelfth year); obv. Bust to l.; signed : **F. POMP. 1557**. ℞. IN. BENIGNITATEM·PROMPTIOR. Apollo standing; to r., the three Graces; — Another; ℞. CONSOCIATIO·RERVM. DOMINA. Draped female to l.; — Another; ℞. COGITATIO·MEA·AD·DOMINVM. Female figure seated; beside her, Mercury, a child and a dog; — Another; ℞. OBVIIS·VLNIS. Fortune leaving a female in mourning attitude. [The last three reverses do not probably belong to Pompeo Leoni, and the last is by Pastorino da Sienna]; — Another, Badge with bust of Don Carlos to l. (*illustrated*); ℞. Venus and Cupid; dated 1559 (a reduction of the larger medal); — Onorato Juan; 66 mill.; — 1575. Francisco Hernandez de Lievana; obv. Bust to r.; signed : **POMP. L. 1575.** ℞. STABILIS·VT·NEC·METV·NEC·SPE. Justice; 58 mill.

Plon reproduces a cameo by Pompeo Leoni, representing Concordia (*illustrated*), signed : **PONPEVS FECIT.**

Concordia, cameo by Pompeo Leoni.

Referring to Pompeo's Don Carlos medal, Von Fabriczy observes : " Diese Medaille zeigt, wie weit die verschwommene Manier Pompeos kinter dem robusten Realismus seines Vaters zurücksteht — man sehe nur die sanft-und kraftlose Gestalt des Apollo auf der Rückseite! Oder wollte der Künstler damit etwa den Charakter seines Helden symbolisieren ?! "

To this artist should also be ascribed a Portrait-medal of Mary of Austria, unsigned, which has a similar reverse to that of Don Carlos, which is signed; probably also, from a similarity of style, the medal described as follows in the Maxwell Sale Catalogue, 26. March 1906 (Sotheby, Wilkinson & Hodge) :

Alfonso Guevara, D.ALPHONSVS.GVEVARA, bare-headed bust in doublet with puffed sleeves to right; ℞. OMNE DECVS. BELLI.TRADE.GRADIVÆ MIHI, Guevara on one knee paying homage to a warrior in ancient armour who is seated upon a daïs (*Armand* III, 282/J), *diam.* 67 mill.

This medal sold for £ 50. — A very excessive price.

The reverse of the medal of Ercole II. d'Este has been added to a modern copy of Primavera's medal of Mary, Queen of Scots, 1572, and it occurs also as the reverse of a medal of John Rantzau (*Med. Ill.*, I, p. 118). The reverse COGITATIO MEA AD DOMINVM is also found attached to a portrait of Margaretha von Calslagen, wife of Joachim Polites of Antwerp (*Van Loon*, I, 202). The medal is by Stephen of Holland, according to Armand.

Bolzenthal remarks that Pompeo Leoni was a man of science and an artist much esteemed on account of his fine draughtmanship.

BIBLIOGRAPHY. — E. Plon, *Leone Leoni et Pompeo Leoni*. — Franks & Grueber, *Medallic Illustrations*, &c. — I. B. Supino, *op. cit.* — Bolzenthal, *op. cit.* — Babelon, *op. cit.* — Armand, *op. cit.* — Domanig, *op. cit.* — Hamburger, *Raritä-*

ten-Cabinet, V, ot. 55. — *Catalogus der Nederlandsche*, &c. — Keary, *B. M. Guide*, &c.

LEONI, ZUANO (*Ital.*). Mint-rector at Cattaro, 1449-1451.

LEOPARDI, ALESSANDRO (*Ital.*). Mint-engraver at Venice, 1506. He prepared the dies for the copper coins issued during his term of office.

BIBLIOGRAPHY. — Cte Papadopoli, *Alcune Notizie sugli Intagliatori della Zecca di Venezia*, Milano, 1888.

LEOPOLD VON DER HOCHSTRASSE (*Austr.*). Mint-master at Vienna in the fourteenth century.

LEORNARDY, HENRI CHARLES (*French*). Contemporary Sculptor, born at Forbach (Lorraine); pupil of the National Drawing School. At the Salon of 1876 he exhibited a Portrait-medallion of M. C. de L***; — 1877. Mme C. de L***; — 1878. M. Joseph C***.

LEOSTANUS (*Brit.*). Goldsmith of London, and possibly Otho Fitz Otto's successor as Mint-engraver, London, under Henry I., 1125.

LE PAGE or **LE PAIGE, MICHEL** (*French*). (..1515-1551). Goldsmith of Lyons, and Mint-engraver there, *circa* 1524. He was known as "Michel le Graveur". Documents mention his name between 1515 and 1551.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de Monnaies à Lyon*, Mâcon, 1897.

LE PAUTRE (*French*). Engraver at the Paris Medal Mint, *circ.* 1690-1693.

LE PELLÉ, GUILLAUME (*French*). Mint-master at Angers under Francis I., 1519; distinctive mark, a key. His successor was Marc Couanne, 1522-1527, 1528-1535.

LE PELLÉ, GUILLAUME (*French*). Mint-engraver at Angers, 1545.

LEPÈRE, JEAN (*French*). Goldsmith and Medallist of Lyons, who, in 1500, was entrusted, in conjunction with his brother Colin, to execute the medal issued in honour of Louis XII. and Anne of Brittany's visit to Lyons, and the models for which were prepared by Nicolas Leclerc and Jehan de St. Priest.

This medal of which only silver and bronze specimens now exist appears to have been held in high estimation by contemporaneous artists; it is, observes M. Mazerolle, the first medal of large dimensions and bold relief, cast by Frenchmen, but, although inspired from Italian art, it lacks both in vigour and suppleness.

Louis XII. and Anne of Brittany.

Jean Lepère was also entrusted with the execution of the medal of Charles VIII. and Anne of Brittany.

BIBLIOGRAPHY. — Mazerolle, *op. cit.* — N. Rondot, *Médailleurs lyonnais.* — *Ibid.*, *Graveurs lyonnais.* — Rondot & H. De La Tour, *op. cit.*

LEPÈRE, LOUIS (*French*). Goldsmith and Medallist of Lyons; father of Jean and Colin Lepère, already mentioned, died *circ.* 1534-1537.

Louis Lepère, Nicolas de Florence, his son-in-law († 1499) and Jean Lepère, his eldest son, modelled the medals which were presented to King Charles VIII. and Anne of Brittany on the occasion of their Visit to Lyons, 1494.

Charles VIII. and Anne of Brittany.

Louis Lepère, and Nicolas de Florence cut the dies from designs supplied by the celebrated artist Jehan Perréal; and Jean Lepère was entrusted with the execution of the medals, restrikes of which were made in 1502 and 1514.

N. Rondot states that this is the first French medal, thus described in documents, and at the same time the first bearing the effigy of a personage in bust form.

BIBLIOGRAPHY. — Mazerolle, *op. cit.* — Rondot, *La médaille d'Anne de Bretagne et ses auteurs, Louis Lepère, Nicolas de Florence et Jean Lepère*, 1494, 1885. — *Jean Perréal.*

LEPÈRE, ALFRED ADOLPHE ÉDOUARD (*French*). Contemporary Sculptor, Painter, and Medallist, born at Paris; pupil of Ramey, Dumont, Toussaint, and Gleyre. In 1852 he obtained the first Grand Prix de Rome, and he was made a Knight of the Legion of Honour in 1870. By him are several Portrait-medallions, cast in bronze.

LEPERRE (*French*). Designer of a medal on the Peace of Presbourg, engraved by Andrieu.

LEPETIT, GÉRARD (*French*). Mint-engraver at Saint-Lô, 1558-1569; deprived of his office in 1569 as a Huguenot, he was reinstated in 1570, in consequence of the edict of pacification, and probably held his post until 1584.

BIBLIOGRAPHY. — N. Rondot et H. De La Tour, *op. cit.*

LÉPINE, LOUIS (*French*). Contemporary Sculptor, born at Paris; pupil of Gabriel Levasseur and Osbach. By him are Portrait-medallions : 1880. M. Tresca, vice-director of the Conservatoire des Arts et Métiers (bronze); — Alfred Meyer (wood); — 1881. Antide Martin (clay); — M. Krick (bronze); — 1883. Portrait-medallions of Tresca, and Lyonnet, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

LEPOIVRE, FRANÇOIS (*French*). Mint-engraver at Nancy, *circ.* 1545-1567.

BIBLIOGRAPHY. — Lepage, *op. cit.* – *Katalog der Münz-und Medaillen-Stempel-Sammlung der Münzstätte Wien*, III, 1905.

LE POIVRE, JEAN I (*French*). Brother of the last; Mint-engraver at Nancy, *circ.* 1556-1581; died in 1585.

LE POIVRE, JEAN II (*French*). Son of the last; Goldsmith, Seal-engraver, and Die-cutter at the Mint of Nancy, *circ.* 1573-1617. Lepage quotes from several contemporaneous Mint-records showing this Engraver's activity at the Nancy Mint.

LE POMMEREUX, JEAN (*French*). Appointed Mint-engraver at Romans and Montélimar, 1450; later, he was Die-cutter to the mints of Dauphiny.

LE POT, ALEXANDRE (*French*). Mint-master at Nantes, 1818-1825; differential mark, a key.

LE PRESTRE, DENIS (*French*). Mint-engraver at Rouen, *circ.* 1540.

LE PRIEUR, JOSEPH HEINRICH (*Germ.*). Mint-warden at Munich, 1787; Bavarian "Kreiswardein" (the last to hold this office), 1793; Mint-director, 1820-1837. He was born in 1766 and died in 1837.

LE PRINCE, GUILLAUME (*French*). Mint-engraver at Aix, *circ.* 1549.

LÉPY, NICOLAS (*French*). Sculptor, born at Nancy on the 2. May 1785, died there on the 21. June 1869. In the early years of the nineteenth century he executed Portrait-medals in ivory of the Emperor Alexander I. of Russia, Archduke Charles of Austria, and other celebrities. *Vide* Chavignerie et Auvray, *op. cit.*, I, p. 1018.

LE QUÉRU, JEAN (*French*). Engraver of jetons, 1528-1534; he was residing at Paris in 1533. By him are the following counters : 1528. Jetons for Pierre du Plessis ; — Jetons for the officers of Renée de France, Duchess of Ferrara and Chartres ; — 1529. Jetons for Jean Vaillant ; — 1532. Jetons for the Chambre des Comptes of Renée de France ; — 1534. Jetons for Claude Enjorrant, &c.

BIBLIOGRAPHY. — Mazerolle, *op. cit.* — N. Rondot & H. De La Tour, *op. cit.*

LÉQUIEN, JULES (*French*). Contemporary Sculptor, born at Paris on 1. November 1826. By him are Portrait-medallions in bronze of Philibert Pompée, first director of the Ecole municipale Turgot ; and Pestalozzi, the famous pedagogue.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

LERCH, BALTHASAR (*Germ.*). Mint-master at Ratisbon, 1523-1539.

LERCH, MARTIN (*Germ.*). Mint-master at Hall in Suabia, 1494, Würzburg, 1507, Straubing, 1508, Ratisbon, 1509 — *circ.* 1523, Neuburg-a-D., 1515.

BIBLIOGRAPHY. — Kull, *Repertorium zur Münzkunde Bayerns*, 1903.

LERCH, JOSEPH (*Austr.*). Mint-engraver at Vienna, 1831-1833 (in private capacity), Assistant-engraver at Prague, 1835-1854, and Chief-engraver, 1854-1857. His full name is **JOSEPH LERCH VON LERCHENAU**, but his medals are variously signed : **JOS. DE LERCHENAU FECIT PRAGAE** or **I. D. LERCH F. PRAGAE.**

Lerch was employed at the Vienna Mint during the period of the great coinage of 1831-1833, and between 1835 and 1857 he engraved a great many dies for the currency issued at Prague.

By him are also several medals : Visit of the Emperor Francis I. and Empress to Prague (struck at Vienna, in 1833) ; — Visit of the Emperor Ferdinand I. and Empress to Prague, 1835 ; — Bohemian Coronation of King Ferdinand, 1836 ; — Bohemian Coronation of Queen Marie Anne, 1836 ; — Visit of the Czar Nicholas I. to Prague, 1835 ; — Prize Medal for Industry ; — XV. Congress of German Physicians and Scientists at Prague, 1837 ; — Christening Medal (in commission for Franz Josef Hoor ; signed : **LERCH F. PRAGAE**) ; — Jubilee of Bishop Joseph Knauer of Breslau, 1839 ; — Victories of the Allied Powers over Napoleon I., 1814 (2 var. which should probably be ascribed to another **LERCH**, possibly this artist's father, who was residing at Zbirow) ; — Enthronization of Andreas Aloys, Count Skarbeck, as Archbishop of Prague, 1834 ; — Enthronization of Aloys Joseph, Baron von Schrenck, as Archbishop of Prague, 1838 (signed : **I. L.**) ; — Alois Klar, of Prague, 1833, &c.

BIBLIOGRAPHY. — E. Fiala, *op. cit.* — *Katalog der Münzen-und-Medaillen-Stempel-Sammlung.* — Ad. Hess, *Reimmann Sale Catalogue.*

LERCHENAU, JOSEPH LERCH VON. *Vide* **LERCH, JOSEPH** *suprâ.*

LEROTE, THOMAS (*French*). Mint-engraver at Auxonne, *circ.* 1420.

LEROUX, CLAUDE (*French*). Mint-master at Rouen, 1595.

LEROUX, GUILLAUME (*French*). Mint-master at Rouen, previous to 19. June 1515.

LEROUX, GASTON (*French*). Contemporary Sculptor, born at Paris; pupil of Jouffroy and Hiolle. At the Salon of 1888 he exhibited the following Portrait-medallions : Mlle Alice D***; — Edouard Lanier; — Henri Sauvage, &c.

LEROY, GUILLAUME (*French*). Mint-master at Tours, who in conjunction with Jehan de Lorrenne, Jehan de Chantemerle and Jehan Alleaume issued, between 1426 and 1429, Blancs of Charles VII.

BIBLIOGRAPHY. — E. Faivre, *État actuel des ateliers monétaires français*, 1894.

LEROY, HIPPOLYTE (*Belg.*). Contemporary Sculptor and Medallist, residing at Ghent, where he was born on 4. April 1857. He is the recipient of various distinctions at national and foreign exhibitions. Of late years he has produced numerous medals, among which the most remarkable are : Queen Wilhelmina of Holland ; — Visit of Prince and Princess Albert of Belgium to Ghent; — Provincial Exhibition at Ghent, 1899 ; — Portrait-medal of King Leopold II. ; — Princess Albert of Belgium ; — Agricultural Show at Namur ; — Association of Engineers educated at the Industrial schools of Ghent ; — Arrival of President Kruger in Europe on board the "Gelderland", 1900; — Birth of Prince Leopold, with portrait on obv. of Princess Albert of Belgium ; — Princess Elizabeth of Belgium, 1901 (commissioned by the Belgian government) ; — The Queen of Holland extending her protection to President Kruger, &c.

Referring to some of the medals above-mentioned, M. de Witte says : "Les médailles de M. Le Roy, en général de composition assez chargée et un peu lourdes de façon, témoignent, parfois, d'une certaine hâte dans l'exécution."

At the Paris Salon of 1902, Le Roy exhibited a frame containing thirteen medals.

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LEROY, PIERRE (*Belg.*). Goldsmith and Seal-engraver of Bruges, mentioned in numerous documents dating between 1469 and 1480. He cut seals for Charles the Bold, Maximilian and Mary, and in 1470 a Pattern Denier à la toison.

BIBLIOGRAPHY. — *Biographie nationale de Belgique*, XI, 922.

LESACHÉ (*French*). Die-sinker of the middle of the nineteenth century. Several medals issued during the 1848 Revolution are by him : Commemorative medal of the citizens killed in February 1848; — The Lille Rejoicings in October 1848 ; — The Events on 23. and 24. February 1848, etc.

BIBLIOGRAPHY. — De Saulcy, *Souvenirs numismatiques de la Révolution de 1848*.

LESCHOT, ARNOLD (*Swiss*). Contemporary Sculptor and Medallist, residing at Cortaillod (Neuchâtel). He is the author of various medals : Fête fédérale de gymnastique, Geneva, 1891 ; — Fête fédérale de la Société du Grutli, Neuchâtel, 1893 ; — The Military Schools of Colombier, 1895 (2 var.) ; — Manoeuvres of the Swiss First Army Corps, 1895 ; — Fête fédérale de gymnastique, Chaux-de-Fonds, 1900, etc.

BIBLIOGRAPHY. — *Revue suisse de numismatique*, 1891-1906.

LESCOT, FRANÇOIS (*French*). Goldsmith and Seal-engraver at Paris, first quarter of the seventeenth century.

LESGARE, PIERRE (*French*). Mint-master at Rouen, 1515-1520. His differential mark is " two trefoils " between FRANCORVM and REX, and also between XPS and IMPERAT in the legends. He succeeded Guillaume le Roux.

BIBLIOGRAPHY. — E. Faivre, *op. cit.*

LESLEU, GUILLAUME (*French*). Mint-engraver at Saint-Lô, *circ.* 1515.

LESOING, AUGUSTIN JOSEPH CHARLES (*French*). Goldsmith and Seal-engraver of the latter end of the eighteenth century ; he resided at Nancy, where on 5. December 1785 he was appointed Engraver to the Corporation of Goldsmiths.

BIBLIOGRAPHY. — Lepage, *op. cit.*

LESPEUVRIER, ALAIN (*French*). Goldsmith of Troyes, *circ.* 1556-1573 ; Mint-engraver there in 1558.

LESSE, DANIEL (*Germ.*). Mint-master at Danzig, 1656-1685. His initials occur on some of the currency issued by him.

BIBLIOGRAPHY. — Max Kirmis, *Handbuch der Polnischen Münzkunde*, 1892.

LESSE, JÜRGEN (*Germ.*). Mint-master at Roth and Eckersmühlen (Brandenburg), 1621-1622. Ammon calls him **JOHANN LESSEN.**

BIBLIOGRAPHY. — Gebert, *Die Brandenburg-Fränkischen Kippermünzstätten*, 1620-1622. — *Spiesens Brandenb. Münzbelust*, P. III, 52.

LESSER, KARL (*Germ.*). Medallist of the first half of the nineteenth century; born in 1783; resided at Breslau, where he died, 27. September 1849. He was the last official to hold the post of Medallist to the Mint at Breslau, and was appointed in 1812. He is the author of several commemorative medals relating to the Royal House of Prussia; one of the best known was struck on the Visit to Breslau of Nicholas I. of Russia and Frederick William III. of Prussia; also: Portrait-medal of Dr Elias Henschel of Breslau, 1837; — 50th Jubilee festival of the Lodge of True Unity at Breslau, 1833; — 1803. Jubilee of the University of Breslau; — 1813. Coalition of the Allied Powers against Napoleon I.; — 1817. Luther commemoration medals (2 var.); — Shooting Prize Medals; — Agricultural Prize Medals, etc.

Bibliography. — Bolzenthal, *op. cit.* — Menadier, *op. cit.* — Friedensburg, *op. cit.*

LESSING, KARL GOTTHELF (*Germ.*). Brother of the Poet; born at Camenz in 1741, worked first at Berlin, then became Mint-engraver at Breslau, and filled the office of Director of the Mint from 14. July 1779 to Easter 1810; he died on 17. February 1812.

Bibliography. — Friedensburg, *op. cit.*

LESSORE, FREDERICK (*Brit.*). Contemporary Sculptor, residing in London. At the Royal Academy of 1905 he exhibited a Portrait-plaque of Mark Fischer, in bronze.

LETELLIER, ARSÈNE (*French*). Contemporary Sculptor, born at Rouen; pupil of Duret and J. Debay. By him are numerous Portrait-medallions, exhibited at the Salons since 1869.

LETHIELLEUX, P. (*Canad.*). Designer of a medal on the University College of Ottawa, struck in 1847, by Trouchou.

Bibliography. — J. Leroux, *Médaillier du Canada*, Montreal, 1888.

LETTRE, CORNEILLE DE (*Belg.*). Mint-master at Antwerp, 18. February 1600 to 31. March 1606.

LEU, MAX (*Swiss*). Contemporary Sculptor, born at Soleure; pupil of Cavelier and L. Morice. In 1885 he exhibited at the Salon a Portrait-medallion in bronze, and he is the author of a number of others.

LEUKIOS (LUCIUS). This Gem-engraver's signature, which occurs on a carnelian of the former Stosch collection, and represents a Winged Nike in biga galloping, appears authentic to most critics (*illustrated*), and Prof. Furtwängler does not express any doubt about it. He says: "Die Arbeit ist ganz reizend frisch und lebendig, ohne

allzuviel Detail, ganz in der Art des Aulus und seines Viergespanns". According to King, this signature has been added, also on other

(Enlargement).

gems : Masque of a bearded Faun (Gori); — Head of Poppaea, sard (Wackerbarth) ; — Head of Silenus ; — Victory, carnelian ; etc.

BIBLIOGRAPHY. — De Stosch, *Pierres gravées*, pl. 41. — Babelon, *Gemmae*, Dict. des ant. gr. et rom. — Reinach, *Pierres gravées*. — King, *Handbook*, London, 1885. — Raspe, *Tassie's Gems*, 1791. — Furtwängler, *op. cit.* — Do, *Gemmen mit Künstlerinschriften*, 1889.

LEUKON or **DEUKON**. Probably a fictitious engraver's signature on gems.

LEULIE, CHARLES ACHILLE (*French*). Contemporary Sculptor and Gem-engraver, born at Paris on the 12. November 1826. At the Salon of 1867, he exhibited two cameos in agate-onyx : Polyhymnia, study after the antique ; — Portrait of young G. Leulie ; — 1868. The Spinner, cameo in oriental carnelian; — 1869. Portrait of Napoleon I., cameo in sardonyx, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

LEUPOLD (*Germ.*). Mint-engraver at Dresden, *circ.* 1765-1770. His signature **L.** occurs on Polish Ducats of 1765. *Vide* Ammon, *Sammlung* etc.

LEUTNANT, I. (*Austr.*). Assistant-engraver at the Vienna Mint, 1829-1832.

LEUSSÉOUR, BLANC (*French*). Goldsmith, Seal and Jeton Engraver, *circ.* 1357-1359.

LEUTZE (*Amer.*). Designer of a "Shipwreck Medal" of the U.S.A, the dies for which were cut by Ellis. "These medals were struck for presentation to officers of vessels of foreign nations, as an acknowledgment of their services, in saving the lives and property of shipwrecked Americans."

BIBLIOGRAPHY. — Snowden, *Washington Medals*, p. 93.

LE VASSEUR, ANTOINE (*French*). Mint-master at Angers, 1599.

LEVASSEUR, JULES CLÉMENT (*French*). Contemporary Sculptor, born at Paris; pupil of Michel Pascal. Among his various exhibits at the Paris Salons, Chavignerie et Auvray mention the following: Portrait-medallions: 1874. L. Noël, dramatic artist; — 1875. Mme C***; — 1876. M. Nobécourt; — M. Ploton, actor; — 1877. M. A. F***; — 1881. M. Ploton, of the Théâtre de l'Ambigu, bronze medal; — 1886. M. Gady; — 1887. Henri Eudine, etc.

LÉVÊQUE, PIERRE (*French*). Sculptor and Die-sinker at Paris, Palais Royal; born at Beauvais in 1780; died at Passy in 1845. One of his daughters married the celebrated engraver L. Ch. Bouvet. He is said to have cut several medals commemorating the Revolution of July 1830. By him are also Portrait-medals: Giuseppe Blangini, Italian composer (signed: **LEVEQUE SCt**); — Rev. J. C. Lavater (3 var.); — Birth of Louise Marie Thérèse de France, 1819, etc., and Jetons: Mines de charbon, Dept du Nord. — Société des Mines houillères de la Béraudière, 1840 or 1841; — Mines de houille de La Grand'Croix, 1837; — Compagnie française, Exploitation des Houillères, Mines et Usines, 1837; — Rℓ. of Medal of St. Louis by Gayrard, with representation of the Order of St. Louis; — Compagnie du canal Monsieur, Strassburg, 1821.

Lévêque contributed to Durand's medallic series.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Florange, *Essai sur les Jetons et Médailles de Mines françaises*, Paris, 1904.

LEVI, ISAAC (*Germ.*). Mint-engraver at Würzburg, 1759-1762.

LEVICK, RUBY (*Brit.*). Contemporary Sculptor, residing in London, who at the Royal Academy Exhibition of 1899 showed a Portrait-medallion of W. B. Rickman.

"Miss Levick", says Mr. Spielmann in *British Sculpture and Sculptors of to-day*", who first exhibited at the Academy in 1893, seems to have made a special study of youth at sport. Her admirably arranged bronze statuette-groups of "Boys fishing", "Boys wrestling" and "Foot-ball" are all clever and well modelled; the last named composition is full of life and vigour."

LE VIDAME, GERVAIS (*French*). Mint-engraver at Angers, *circ.* 1401-1402.

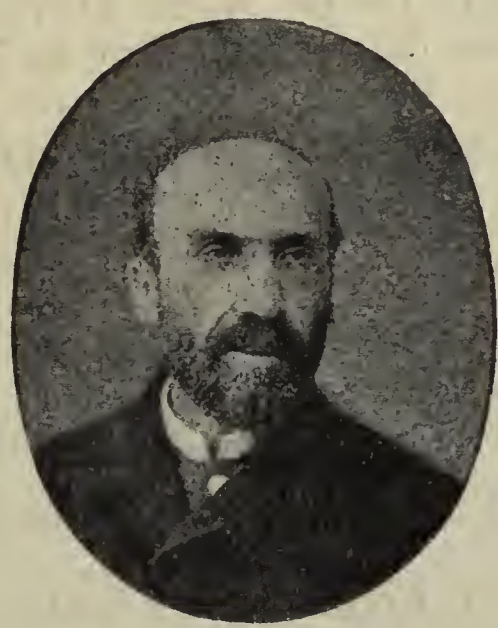
LEVIEIL, JEAN (?) (*French*). Medallist of the early part of the seventeenth century, who resided at Rennes. He is the author of a medal (signed: **I. LEVIEIL F.**) with portraits of Louis XIII. and Marie de Médicis, commemorating the laying of the foundation-

stone of a bridge on La Vilaine, at Rennes, 1612. The work is poor.

BIBLIOGRAPHY. — Mazerolle, *op. cit.*

LEVILLAIN, ANDRÉ (*French*). Mint-engraver at Dijon, 1555-1558.

LEVILLAIN, FERDINAND (*French*). Contemporary Sculptor and Medallist, born at Paris (Passy); pupil of Lequien and Jouffroy. He first began to exhibit in 1861. In 1872, he was rewarded with a medal of the second class; a medal of the first class in 1884; a silver medal at the Universal Exhibition of 1889; and made a Knight of the Legion of Honour in 1892. He died on the 22nd January 1905. For many years he had been a member of the Jury of the Salon. A number of his productions are exhibited at the Luxemburg Museum.



Besides numerous works of sculpture, Levillain has produced some very fine medals and belongs to the leading French medallists of our time. By him are : 1866. Ceres, bronze medal; — Youthful Bacchus; — 1867. Pandora and Epimetheus; — Napoleon I.; — 1868. Menalchus and Mopsus; — Juno; — 1869. The Golden Age; — Herakles and Omphale; — Jupiter and Juno; — The Vintner, plaque; — 1870. Homer and the Shepherds, bas-relief in bronze; — 1872. Market-day, and Return from Market; medal in clay, obv. and ℞.; — Æ. Portrait-medal of C. Sévin, sculptor; — 1873. A Procession, bas-relief in bronze; — Æ. Portrait-medal of F. Jouffroy, the medallist; — 1874. Mercury; —Portrait of M. B. ***; — 1875. The Rape of Europa, bas-relief in bronze; —1876. Fight between Centaurs and Lapithæ, bas-relief in terracotta; — Vulcanus, medal of the Society of bronze manufacturers; — Education — Bacchus; — 1877. Youth leading a goat; — The Amphora of

Medusa; — 1878. Hop Gathering; — 1879. Portrait of M. Noël Louis; — 1880. Large bas-relief in bronze representing various scenes of the myth of Bacchus, &c.; and among the artist's later

Juno and Psyche.

medals and medallic works, the best known are no doubt : Juno and Psyche (executed in commission for the "Société française des Amis de la Médaille; *illustrated*); — La Lecture; — Ceres and

The Charmer.

Bacchus; — Universal Exhibition of 1889; the Eiffel Medal; — The National Manufactory of Sèvres; — Alexandre Barbier (plaquette); — M. Z. Beau, Canon of St. Maurice at Sens; — The

Chariot of the Sun ; — Portrait of a young Girl ; — The Education of Bacchus ; — Youth and Old age ; — Aristide Bruant ; — The Charmer (*illustrated*) ; — Jean du Cogno ; — Diogenes ; — Latona and the frogs ; — Medaea ; — The Death of Argus ; — The four Seasons ; — The Seine ; — The City of Paris ; — Louis Noël ; — George Gagnac ; — La Terre ; — The Death of Argus ; — Perseus ; — Idyl ; — Ganymede ; — Théodore Deck, 1887 ; — Abbé Beau, ivory portrait-medallion ; — The Potter, 1888 ; — Commemorative medal of the Eiffel Tower, 1889 ; — Diogenes and Alexander bronze medal ; — Agricultural Prize Medal, 1890 ; — Diogenes searching for a man ; — Latona and the farmers, 1893 ; — M. Georges Berger, Deputy of the Seine ; — M. Alexandre Barbier, 1896 ; — Mlle Clémence Tetu, 1897 ; — Ceres and Bacchus, medal, 1898, &c.

Levillain has been called " un puissant évocateur de l'antique ". Most of his subjects are drawn from mythology, but he has adapted them to modern ideas, without falling into the excesses of some of the representatives of the modern school. His feminine forms, whether nude or enclothed in drapery are natural and delicately modelled. Most of his compositions, in sculpture, decorative art, as well as in medal-engraving, are well drawn, carefully designed and elaborately executed.

M. Roger Marx has described Levillain as a very able artist, who has been successful in modernizing the antique and stamping his work with his own individuality ".

Bibliography. — Chavignerie et Auvray, *op. cit.* — Roger Marx, *Médailleurs contemporains.* — D°, *The Studio*, Oct. 1898, p. 21. — Do., *Médailleurs français.* — *Catalogue du Salon*, 1901-1904. — *L'Art*, 1894, p, 72. — *Art et Décoration*, 1899, II, 51 ; 1903, II, 30. — *Art décoratif*, 1901, 65, 67. — L. Bénédite, *op. cit.* — *Gazette numismatique française*, 1898, 1900. — Dr J. de Dompierre de Chaufepié, *Médailles et Plaquettes modernes*, II.

LEVISON, DAVID (*Scotch*). Mint-master at Edinburgh under Mary Stuart. From the 12th March 1555 to 1556 he coined in Testoons and Half-testoons 557 stones 4 pounds 2 ½ ounces ; 1556-1558. Three Pound pieces (none of 1556 are known) ; 1556. Lions ; — 1557. Placks ; — 1558. Lions or Hardheads, &c.

Bibliography. — Burns, *The Coinage of Scotland*, 1887.

LEVY, CHARLES (*French*). Contemporary Sculptor, born at Paris ; pupil of Toussaint. At the Salons of 1873 and 1878 he exhibited Portrait-medallions of private persons.

LEW, *Vide* **LEWEN, SALOMON.**

LEWEN, SALOMON (*Germ.*). Coiner at Breslau, said to have been arrested and imprisoned on 16. November 1583 for issuing light

currency. He was Mint-master at Breslau, 1565-1600; but before that he had filled the post of Imperial Mint-warden there.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

LEWIS, W. O. (*Brit.*). Die-sinker of Birmingham, whose signature: **W. O. LEWIS BIRMM** I have noticed on a Jubilee Medal of Queen Victoria, 1887, and also on a Portrait-medal of General Gordon, who died at Khartoum, 1888. He is a manufacturer of buttons, badges, medals, &c.

LEYDIER, ANTOINE (*French*). Goldsmith and Seal-engraver of Lyons, *circ.* 1445-†1460. He is called " Antoine le dorier " in contemporary documents. In 1456 he was entrusted with the cutting of dies for the Mint of Lyons. By him are jetons of Queen Marie of Anjou, consort of Charles VII.

BIBLIOGRAPHY. — N. Rondot, *Les Orfèvres de Lyon du XIVe au XVIIIe siècle*, Paris, 1888.

LEYGEBE or **LEIGEBE, GOTTFRIED** (*Germ.*). Medallist of the seventeenth century; born at Freistadt (Silesia) in 1630, learned the art of die-cutting at Nuremberg in 1645, worked at Dresden, and in 1668 was appointed Mint-engraver at Berlin, where he remained until his death in 1683. He attained an early celebrity as already in 1660 the Nuremberg copper-plate engraver Andreas Greiff had made his portrait.

As a Sculptor in iron, Leygebe is not only the first but also the most famous; his statuettes cut out of solid iron are most important works; one of them, a small equestrian statue of the Great Elector, represented as Bellerophon slaying the three-headed Chimaera, is now preserved in the Hohenzollern Museum.

By this artist are the following medallic productions: Portrait-medallion of the Great Elector, in life-size (signed: **1671. G. LEIGEBE AD VIV : FECIT**); — 1664. J. M. Dilherr, Nuremberg; — 1665. Hieronymus Gutthäter; — 1666. J. M. Dilherr (without the usual signature: **G. L.**); — Balthasar Kauffman; — 1667. Johann Mich. Dilherr (a copy, of smaller module, of the medal dated 1664); — Undated. Jodocus Christoph Kress (profile bust); — 1668. Jod. Christ. Kress (facing portrait); — Undated. The Great Elector (facing bust); — Another (profile portrait); — 1669. The Great Elector, on his return from Prussia; — 1670. Birth of Princess Maria Amalia, obv. Bust of the Electress Dorothea ℞. QVAE PATRE SCEPTRIGERO, &c. Palm-tree, &c.; — 1673. Prince Charles Emil, on the Campaign in Alsace; — 1673. Frederick III., Margrave of Brandenburg ℞. SVVM CVIQVE. The city of Berlin, above which an eagle; — 1675. Octavian Burger, of Dresden (*illustrated*); — 1677. The Great Elector (similar to that of 1673); — 1678. Heinrich Zipfel (not signed); — 1679. Elizabeth Henrietta,

first consort of the Great Elector; — (1680). Raban von Canstein; — 1680. 11th Birthday of Prince Philip William of Brandenburg; — Undated. The Great Elector and his consort. All these are mentioned by Friedländer, but I have found records of some others: 1675. Battle of Fehrbellin (2 var.); — Schauthaler on the same event ℞. PAX VNA TRIVMPHIS INNVMERIS POTIOR. Peace; ex. : F : BELLINVM 18. JVN. 1675; — 1667. Death of the Great Elector's consort, Louise Henriette, 1667 (6 var.); — 1677. Capture of Stettin, ℞. NON NISI IUSTA PROBANTUR ARMA. Justice; — 1669. Marriage of the Great Elector with Princess Elizabeth Henrietta of Hesse-Cassel; — 1681. Henrietta Catherina, Princess of Orange, etc.

Octavian Burger, 1675, by G. Leygebe.

Most of this artist's medals are cast and chased, but some are also struck. To the cast specimens belong those dated 1664-1667, which were executed in all probability at Nuremberg, and also his earlier Berlin productions; they are by far the best, as the models were prepared in wax in a very free manner.

Leygebe's initials occur also on currency of Brandenburg. I have noticed them on a Thaler of the Great Elector, dated 1679.

Bibliography. — Erman, *Deutsche Medailleure*, Berlin, 1884. — Bolzenthal, *op. cit.*, — Menadier, *Schaumünzen des Hauses Hohenzollern*, Berlin, 1901. — Hamburger, *Raritäten Katalog*, IV, nº 259. — J. Friedländer, *Gottfried Leigebe*, Zeitschrift für Numismatik, X, 202-216. — *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen*, 's Gravenhage, 1903. — Blanchet, *op. cit.* — Ad. Hess Nachf., *Reimmann Catalogue*, II, 1892. — *De historiepenningen en munten betrekking hebbende op het Stamhuis van Oranje-Nassau*, 1898. — Dr Julius Cahn, *Medaillen und Plaketten der Sammlung W. P. Metzler*, 1898.

LEYNER, VALENTIN (*Austr.*). Mint-warden at Kremnitz, 1551-1565.

LEÏSALLE, PIERRE EMILE (*French*). Contemporary Sculptor, born at Paris; pupil of Mathurin Moreau and Carpeaux. By him are several medallic works: 1874. Portrait-medallion in bronze; — 1875. Portrait-medallion of M. D***; — Another of Dr Lanne; — 1878. Portrait-medallion of Mme L. S***; — Portrait-medallion of Alphonse Poitevin (signed: **E. LEÏSALLE.** [uniface, cast in bronze]); — Medal commemorating the Utilization of the Motive powers of the Rhône, 1886 (engraved by Hugues Bovy and C. Richard); — Fourth Cantonal Rifle Meeting at Geneva, 1882 (engr. by C. Richard); — 1892. The Triumph of Universal Suffrage; — Three Portrait-medallions in wax, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Bulletin suisse de num.*, 1882. — Tobler-Meyer, *op. cit.* — *Information received from M. Jules Florange*, Paris.

L. F. *Vide* **LUCA FALIERO.** Mint-inspector at Venice, 1631.

L. F. *Vide* **LEEFKEN, J. J.** Medallist at St. Petersburg, *circ.* 1694-1709.

L. F. *Vide* **LUNGERBERGER, J.** Medallist at St. Petersburg, *circ.* 1730-1745.

L. F. *Vide* **LOOS, G. F.** Medallist and Mint-engraver at Nuremberg, Ratisbon and Würzburg, 1742-1766.

L. F. *Vide* **LAVY, AMADEO.** Mint-engraver at Turin, *circ.* 1796-1826.

L. G. *Vide* **LARS GRANDEL.** Medallist at Stockholm, 1800-1836.

L. G. *Vide* **GENNARI, L.** Roman Medallist of the early part of the nineteenth century.

L. G. L. *Vide* **LAZARUS GOTTLIEB LAUFER.** Mint-master at Nuremberg, 1670-1690.

L. H. *Vide* **LUBERT HAUSSMANN.** Mint-master at Mühlhausen, 1616, and Cassel, 1635-1638.

L. H. *Vide* **LUDWIG HELD.** 1805, — † 1839. Medallist at Berlin.

LH. *Vide* **HAUBOLD LEHNER.** Mint-master at Ratisbon, 1598; died in 1628.

L. H. B. *Vide* **LUDWIG HEINRICH BARBIEZ.** Medallist at Berlin, 1738-1754.

L. H. L. *Vide* **LUDOLPH HEINRICH LÜDERS.** Mint-master at Detmold and Brake, 1716-1727.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

L'HOEST, EUGÈNE LÉON (*French*). Contemporary Sculptor, born at Paris on the 12. July 1874; pupil of Thomas and Lanson, and of the École Nationale des Beaux-Arts. He first began exhibiting at the Salon in 1893, and has earned the following awards: 1895, Mention honorable; and 1900, Medal of the 3rd Class. He is also a Lauréat de l'Institut and Officier d'Académie.

Beside numerous work of sculpture this artist has produced the following Plaquettes and Medallions: Gorge Ville, Administrateur du Museum (Æ. Plaquette, Salon 1901); — Maurice Muller; — Mlle Georges Ohnet (Æ. Plaquette, Salon 1902); — Mme L'hoest; — Mme X***; — M. R. Lecocq, 1903; — Salon of 1904. Portrait of Mlle Simone Magnant; — Frame containing various medals in silver; — 1905. La Cité future; — Two Portrait-medallions and a Plaquette, etc.

BIBLIOGRAPHY. — *Information kindly supplied by the Artist.*

L'HOMME-DE-MERCEY, BERNARD (*French*). Sculptor of the nineteenth century; a pupil of David d'Angers and F. Rude; has exhibited at the Salons between 1847 and 1865. By him are some Portrait-medallions in the style of David d'Angers.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

L'HOMMEAU, JULES AURÈLE (*French*). Contemporary Sculptor of Mans (Sarthe); pupil of Barrias. He exhibited at the Salon of 1898 a Portrait-plaquette; and in 1905. Mme L. R***, etc.

LHOSTE, LAURENT BRUNO (*French*). Director of the Bordeaux Mint, from year IV to year XI. of the First Republic; distinctive mark, an ancient lamp.

LHOSTE, PIERRE (*French*). Mint-master at Chambéry, *circ.* 1420.

LJALIN, ALEXANDER (*Russ.*). Medallist of the second quarter of the nineteenth century, who worked at St. Petersburg. Iversen states that he was born in 1799, entered in 1813 the Academy of Fine Arts, where he obtained the second silver medal, appointed Engraver at the Mint in 1824, and died in 1861. From 1851 until his death he held a chair of Professor of medal-engraving at the Academy.

Amongst his productions, which are usually signed А.Л. or А.ЛЯЛИНЪ I have noticed : Portrait-medal of Peter the Great ; —

Coronation of Alexander II., 1856.

Transfer of the University to the building of the 12 Colleges, 1838 ; — Sir James Wylie, Bart., physician, 1840 ; — Coronation Medal of Alexander II, 1856 (*illustrated*) ; — Dr Pietro Zagorski,

St. Petersburg; — Dr Johann Georg von Ruehl; — Dr Johann von Busch, St. Petersburg, &c.

Bibliography. — Iversen, *Medaillen auf die Thaten Peter des Grossen*, St. Petersburg, 1872. — F. P. Weber, *op. cit.*

LJALIN, PAUL (*Russ.*). Medallist of the end of the eighteenth and early part of the nineteenth century; father of the more celebrated Engraver Alexander Ljalin. None of his medallic works have come under my notice.

Bibliography. — Iversen, *op. cit.*

L'HUILIER, ADOLPHE (*French*). Contemporary Gem-engraver, born at Breteuil (Eure). At the Salon of 1898 he exhibited a Plaque representing the façade of the Paris Opera House.

LIARD, A. (*French*). Son of Ferdinand Liard, and also one of the most expert Founders of modern times. He is employed, not only by French, but also by British medallists to cast their medallions. There is a Portrait-plaquette of A. Liard by Lechevrel.

LIARD, ANTONIN LOUIS (*French*). Contemporary Sculptor, born at Paris; pupil of David. At the Salon of 1895 he exhibited a Portrait-medal of Achille Wilmotte.

LIARD, FERDINAND (*French*). A celebrated Founder, well-known by his casts of early Italian medals in the Victoria and Albert Museum, South Kensington. He cast various Portrait-medallions, amongst which that of Darwin, by Prof. Legros. There is a Portrait-medallion of F. Liard by Frémy, 1866.

Bibliography. — F. P. Weber, *op. cit.*

LIATOUD, JEAN (*French*). A native of Valence, Mint-master at Lyons in 1340, and also designated in a contemporary document "sculptor ferrorum". According to Rondot, the coins engraved by Liatoud in 1340 were: Denier blanc (2 var.); — Denier double noir; — Petit Denier noir; — Obole noire.

Bibliography. — Natalis Rondot, *Les Graveurs de Monnaies à Lyon*, Mâcon, 1897.

LIBBEKE, JEANNE VAN (*Belg.*). Widow of Dominique Wouters, and his successor as Mint-master at Antwerp, from 1. April 1618 to 19. August 1619.

LIBBEKE, JEAN and **JEANNE** (*Belg.*). Joint Mint-masters at Antwerp, 18. September 1619—24 April 1620.

LIBBEKE, JEAN (*Belg.*). Mint-master at Antwerp, 30. April 1620 —31 March 1624.

LIBBEKE, LAURENT. *Vide* **LIEBEKE.**

LIBENS. According to Raspe, a carnelian intaglio with the heads of Antoninus Pius and Faustina Senior is thus signed.

LICHTE, JACOB (*Germ.*). Mint-master at Mansfeld, 1621.

LICINIUS. Fictitious signature on a Poniatowski gem representing Orion in Hades.

LIDIN, OLOF (*Swed.*). Mint-master at Stockholm, 1774-1819.

LICINIUS, NERVA A. (*Rom.*). Mint-master (Triumvir monetalis) at Rome, B.C. 49-45.

LICINIUS STOLO, P. (*Rom.*). Mint-master (Triumvir monetalis) at Rome, B.C. 17.

LIDL, MATHES VON MISSLAW (*Austr.*). Mint-master at Kuttenberg, *circ.* 1550.

LIEBEKE, CORNEILLE VAN (*Belg.*). Mint-master at Bruges, 10. January 1600 to 8. November 1605; also at Brussels, 15. January 1601 to 21. March of same year. His name occurs in some documents as **LIBBEKE.**

LIEBEKE, JEAN VAN (*Belg.*). Mint-master at Bruges, 15. December 1606 to 31. August 1613, and again from 30. December 1618 to 14. September 1619.

LIEBEKE, LAURENT VAN (*Belg.*). Mint-master at Bruges, 10. March to 15. May, 1584.

LIEBEL, LUDWIG (*Germ.*). Mint-engraver at Günzburg, 1786. Previously to his appointment at Günzburg, he had been Mint-engraver at Prague, 1765-1784. He cut dies for Thalers, Zwanziger, Zehner and Groschen of Joseph II.

BIBLIOGRAPHY. — E. Fiala, *op. cit.*

LIEBHARD, RUDOLF (*Austr.*). Mint-engraver at Carlsburg in Transsylvania, after 1779.

LIEBHOLZ, ANDREAS (*Germ.*). Mint-contractor at Kemnath, 1623.

LIEBMANN, A. (*Germ.*). Engraver and Die-sinker at Berlin. I have seen a medal by him of Prof. Ludwig Pietsch, on his 80th Birthday, 25. December 1904.

LIEBMANN, JOHANN (*Germ.*). Mint-warden at Clausthal, 1646, Krossen, 1664-1667, and Berlin, 1667-1682. His initials occur on

medals by G. Leygebe issued on the death of Louise Henriette, Princess of Orange, Princess Elector of Brandenburg (sev. var.),etc.

LIEROSLAW, SIEGMUND VON (*Austr.*). Mint-engraver at Kuttenberg, 1516-1522.

LIEBST, DIETRICH CHRISTIAN (*Germ.*). Mint-master at Altona, 1783-1787. Some of his issues are signed **D.C.L.**

LIEDL, MICHAEL (*Germ.*). Mint-master at Amberg, 1622-1623.

LIÉNARD, P. G. (*French*). Medallist of the early part of the nineteenth century, residing at Paris, who issued a large series of oval Portrait-plaques, uniface, of celebrated Men, ancient and modern. One of these bears the reverse inscription : MEDAILLEUR GÉNÉRAL DES HOMMES CÉLÈBRES OU FAMEUX ANCIENS ET MODERNES COMMENCÉ EN 1801 PAR P. G. LIÉNARD A PARIS.

The series is a very large one ; the plaques are oval in shape and of *repoussé* work, generally with the name of the person represented. The following have come under my notice : Napoleon I. (many varieties) ; — Empress Joséphine ; — Empress Marie-Louise ; — Louis Napoleon, King of Holland ; — Queen Hortense ; — Joseph Napoleon, King of Spain ; — Jérôme Napoleon, King of Westphalia ; — Prince Murat ; — Bernadotte, Prince of Ponte Corvo, 1806 ; — J. B. Jules Bernadotte, Prince Royal of Sweden, 1810 ; — Queen Caroline ; — Princess Borghese ; — Princess Pauline ; — Marshal Oudinot, Duke of Reggio ; — Prince Lebrun, Duke of Placentia ; — Massena, Prince of Esslingen ; — Marshal Ney ; — Marshal Soult ; — The Duke of Wellington ; &c., and many other portraits of ancient and modern Emperors and Empresses, Kings and Queens, Princes and Princesses, Generals and Admirals ; also Painters, as P. P. Rubens, Sculptors, Architects, &c.

Bramsen, *Médaillier Napoléon le Grand*, Copenhagen, 1904, describes the following productions of Liénard : 1799. Cambaceres ; — Lebrun ; — 1800. Death of General Desaix at Marengo (5 var.) ; — Assassination of Kleber (4 var.) ; — Homage to Napoleon (3 var.) ; — 1806. Louis Napoleon, King of Holland ; — Hortense, Queen of Holland ; — General L. G. Suchet ; — 1807. Death of Count de Portalis (2 var.) ; — The Empress Joséphine ; — 1806. Death of Cardinal de Belloy ; — Alexander I., Czar of Russia ; — The Queen of Prussia ; — Camille, Prince Borghese ; — Pauline, Princess Borghese ; — Amelia, Vice-queen of Italy ; — Marshal Ney ; — General Junot (2 var.) ; — General Hullin ; — Français, directeur des droits réunis (2 var.) ; — 1809. Charles Louis, Archduke of

Austria; — The King of Saxony; — The King of Wurtemberg; Henri IV.; — Turenne (2 var.); — Abbé de l'Épée (2 var.), etc.

LIENPACHER, HANNS VON LIENPACH (*Austr.*). Mint-master at Kremnitz, appointed on the 12. December 1618.

LIEPHARD, HANS (*Germ.*). Mint-master at Erfurt, 1592-1599, and Göttingen, 1601-1606.

LIEPHARD, VALENTIN (*Austr.*). Mint-master at Vienna, 1455-1473, under Frederick III.

BIBLIOGRAPHY. — Von Ebengreuth, *op. cit.*, pp. 84, 85.

LIEWID (*Germ.*). Moneyer at Breslau, 1627.

LIGBER, J. (*Germ.*). Mint-engraver at Warsaw, *circ.* 1808.

LIGER, ANTOINE (*French*). Mint-engraver at Aix, 1578-† 1583.

LIGER, JEAN (*French*). Son of Antoine Liger; Mint-engraver at Aix, 1581-1609.

LIGER, LÉGER (*French*). *Leodegarius Ligerii.* Goldsmith, appointed by the Archbishop of Lyons, on 23. February 1383, as Mint-engraver there (*Sculptor seu scissor cugnorum dicte monete*) under the Mint-master Barthélemy Lambert.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs à la Monnaie de Lyon*, 1897. — Rondot and De La Tour, *op. cit.*

LIGIER, GEOFFROY or **GEUFFROY** (*French*). Goldsmith and Mint-engraver at Troyes, 1482-1515.

LIGORIO, PIRRO (*Ital.*). A Neapolitan Forger of the seventeenth century, whose productions are commonly known as "Ligoriana", and consist mostly of ancient coins, probably Roman Imperial copper coins, which he cleverly patinated, also coins and medals of Popes and Cardinals, amongst which the medal of Cardinal Jacomo Savello (later Pope Honorius IV., 1285-1287), &c.

Prof. Dressel of Berlin suggests that many of the so-called Paduans are probably by Ligorio, and quotes the following documents concerning this renowned Forger from Martinelli's "Roma ex ethnica sacra" (Rome, 1653, p. 423).

Pirro Ligorio, mi disse Jacomo Card. Sauello, il quale l'haueua conosciuto, ch'era un antiquario, che faceua professione di cercare li vestigi antichi delle fabriche di Roma, e di disegnarli : si dilettaua delle meda-

glie antiche, & ne fece improntare molte di nuouo, dandoli una ruggine verde, ò altro fuco, acciò paressero antiche, delle quali ne fece, ò contrafece gran quantità, che hanno ingannato molti. Tali medaglie stampò anche de Papi e Cardinali, tanto de tempi antichi, come de tempi bassi, & questo mi disse il detto Jacomo Card. Sauello un giorno, ch'io giouane li portai una medaglia di Jacomo Card. Sauello Cardinale antico di questa casa, che fù Papa Honorio IV dicendomi, non è antica, deue essere di Pirro Ligorio, & mi significò ch'era huomo manuale & non di lettere, come si può vedere da questo libretto, al quale non est tutum credere.

BIBLIOGRAPHY. — H. Dressel, *Pirro Ligorio als Münzfälscher*, Zeitschrift für Numismatik, XXII, 206. — Pompeo Ugoni. *Ligorio's book "delle antichita di Roma"*.

LIHR (*Swed.*) Mint-Director at Helsingtors, appointed in 1896.

LIKOS. Inscription on a fine Gem, but probably the name of the owner.

Gem inscribed ΛΙΚΟΣ.

LILLART (*French*). Contemporary Die-sinker at Lyons, by whom is an Agricultural Prize Medal with bust of Jean François Rozier.

LILLY, M. G. (*Amer.*). Goldsmith or Jeweller of Columbus, Ohio, who published in 1899 a medal of the American Public Health Association (A.J.N. 1490).

LIMA, CASIMIR JOSÉ DE (*Port.*). Mint-engraver at Lisbon, 1856-1899, and Medallist; pupil of Fred. A. de Campos. He was appointed Second Engraver in 1870.

At the Universal Exhibition, Paris, 1900, this artist exhibited a medal dedicated to Dr José de Souza Martino.

By Lima is a Catalogue of the puncheons, matrices and dies existing at the Lisbon Mint Museum, which was published in 1873.

LIMPRUNN or **LINNBRUNN, GEORG VON** (*Germ.*). Mint and Mining-counsellor at Munich; † 1787.

LIMPRUNN, JOHANN DOMINIKUS VON (*Germ.*). Mint-master at Amberg, 1763-1780.

LINCK, JOHANN (*Germ.*). Medallist and Mint-engraver at Heidelberg, 1659-1711. His initials occur in 1690 on currency of the Bishop of Würzburg, and some of his medals are signed : **LINCK**; or **I. LINCK** *sculp. Heidelbergae.*

Amongst his productions are : Frankfurt Medal of Leopold I., 1696 (signed : **I.L.**) ;—Peace of St-Germain-en-Laye, and Fontainebleau, 1679 (signed : **LINCK** : sculp. Heidelbergae).

A Thaler of Charles, Count Palatine of the Rhine, 1681, bears the initials **IL** which refer to a Mint-master of the name of J. Linck (*Vide* Ad Hess Nachf., *Reimmann Sale Catalogue*, II, n° 4355).

Schlickeysen-Pallmann suggest that he may have also worked at Cassel, *circ.* 1691.

Bibliography. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Hildebrand, *op. cit.*, I, 417.

LINCKE or **LYNCH** or **LINCHE, GERMAYNE** (*Brit.*). Master of the Mints in Ireland, from the end of Henry VI.'s reign to the 13th year of Edward IV. He was indicted, *An* 12 Edward IV. (1462) "for that when the statute said, that every pound of Bullion coined, should be forty-four shillings in money, he coined out of every pound forty-eight shillings, and that he coined at Drogheda one thousand groats, which being tried, it was found that eleven weighed but three-quarters of an ounce" and found guilty; but the King having, by letters patent, granted him his pardon in 1473, he was again employed.

Bibliography. — Ruding, *op. cit.* — Simon, *An Essay on Irish Coins*, Dublin, 1810.

LINDAHL, S. (*Dan.*). Contemporary Sculptor and Medallist of Copenhagen. Dr Storer knows of an unsigned medal, by him, of the Medical Students at the University of Copenhagen (1889).

LINDAUER, EDMOND EUGÈNE ÉMILE (*French*). Contemporary Sculptor and Medallist, residing at Paris; pupil of Jacques Perrin and Keltz.

By him are the following medallic productions : 1896. Mme Lindauer; — 1899. Portrait of Pierre; — Four medals in silver; — 1900. Mme Lindauer, medal in steel; — Pierre, portrait-plaquette in steel; — 1901. La Vierge au lys; — L'Ange pleureur; — Le Christ du Sacré Cœur; — Virgin and Child; — "Mater Inviolata"; — Tricoteuse; — 1902. Portrait-plaquettes; — 1903. Alcool industriel (bronze medallion); — The French Republic (bronze medallion); — Portrait-plaquette of M. J. Buffet; — 1904. Portrait of M. Laurent Buffet (plaquette); — Médaille du 37e de ligne; — Alcool industrel; — 1905. Portrait of Pierre; — 1906. Plaquette, and various medals, &c.

Bibliography. — *Catalogues du Salon*, 1900.

LINDBERG, ERIK (*Swed.*). Contemporary Sculptor and Medallist, residing at Stockholm; a son of Prof. Adolf Lindberg, born in 1873 and although quite young, a very able and clever artist. "He has

Nobel Medal (Literature), by Erick Lindberg.

shown in the execution of the various medals he has already produced a very rare ability, not only in regard to composition and

artistic workmanship, but also in the delicacy of expression and feeling of form in his modelling of the subjects. The likeness of the

℞. of Nobel Medal (Physics and Chemistry).

℞. of Nobel Medal (Physiology and Medicine).

late Alfred Nobel on the various Prize Medals reproduced here, is considered excellent" (*The Studio*, XXVIII, p. 145).

By Erik Lindberg are other Portrait-medals of celebrated Swedes and historical medals.

LINDBERG, ADOLF (*Swed.*) Contemporary Medallist and Professor of drawing at the official School of Art in Stockholm ; also Engraver of medals to the King of Sweden ; he studied at Paris at the Academy of Fine Arts and was a pupil of Paulin Tasset. His earliest productions date from about 1860.

The following medals by this talented artist have come under my notice : Medal of the Industrial and Commercial Association of Upsala, 1862 ; — Medal of the Stockholm Sharpshooters' Club, 1868 ; — Marriage of Princess Louise of Sweden with Crown Prince Frederick of Denmark, 1869 (3 var.) ; — Memorial Medal of Queen Louise of Sweden, 1871 ; — Memorial Medal of King Charles XV. of Sweden, 1872 ; — Medal of the Royal Military Academy of Sweden ; — Upsala Agricultural Show, 1875 ; — Medal of the Swedish Numismatic Society, with portrait of Jonas Hallenberg, 1876 ; — Another, with portrait of Karl Johann Tornberg, 1878 ; — Dr Lorenz Gabriel Branting, St. Petersburg, 1879 ; — Portrait-medal of J. C. Hedlinger, the famous medallist, 1882 ; — Portrait Memorial Medal of Jenny Lind, 1887 (Prize Medal of the Royal Academy of Music at Stockholm ; it is signed on R. **ADOLF LINDBERG**) ; — Oscar II., on the Dedication of the Masonic Temple in Stockholm, 1876 ; — Christian Frederick Ewert, 1878 (semi-centennial medal dedicated by the Freemasons of Gottenburg) ; — Portrait of King Oscar II. ; — Dr Ewert ; — Prof. Palmstedt ; — M. Keder ; — Head of Minerva, &c.

Bibliography. — Hildebrand, *op. cit.* — Weber, *op. cit.*, 48, 117. — Marvin, *op. cit.*

LINDBERG, ALBRECHT (*Swed.*). Mint-master at Stockholm, 1762-1773. His initials **A. L.** occur on coins of Adolph Frederick and Gustavus III. of Sweden.

LINDELBACH, SEBALD (*Germ.*). Mint-master at Sorau, 1622-1623, in conjunction with Friedrich von Stierbitz, Johann Jakob Huser and Johann Merchel.

Bibliography. — Erbstein, *op. cit.*

LINDENSCHMIDT, JOHANN (*Germ.*). Medallist and Coin-engraver, born in 1770 at Camberg in Westerwald, died at Wiesbaden in 1819. " He was brought up at first to be a gunsmith ", says Dr F. P. Weber, " his father Wilhelm's trade, but soon found means to educate himself in drawing, engraving, &c. and worked as a Medallist and Mint-engraver, first in Mayence, 1790-1808, then at Wiesbaden, 1808-1819. Wilhelm Lindenschmidt, the historical painter, and Dr Ludwig Lindenschmidt, the antiquary, were his sons ". He

was highly esteemed at Mayence, although from circumstances he was almost limited to mere mechanical works. " He however ", observes Bolzenthal, " executed some medals which show his ability, especially one with his own likeness and that of his wife."

Lindenschmidt was " Hof-und Münzgraveur "; Mint-master at Usingen (Nassau), 1808-1819; and supplied dies to the mints of Ehrenbreitstein, Darmstadt, Mayence, Arolsen, and Wiesbaden; he worked also for Frederick Charles Joseph, Baron von Erthal, Bishop of Mayence; the Grand Duke of Hesse, Ludwig I.; George, Prince of Waldeck-Pyrmont; and the Dukes of Nassau, Frederick Augustus, and Wilhelm.

Most of the coins engraved by Lindenschmidt are signed **L.**; some however : **LINDENSCHMIDT**, or **I. L.** Amongst these are : **NASSAU.** *Duke Frederick Augustus.* 1808. Darmstadt 6 Kreuzer; 3 Kreuzer; 1 Kreuzer (sev. var.); Dickkreuzer; Æ Proof of the Dickkreuzer;

Conv. Thaler of Frederick Augustus of Nassau, 1811, by Lindenschmidt.

$\frac{1}{4}$ Kreuzer (or Heller) (sev. var.); Æ Proof of the $\frac{1}{4}$ Kreuzer or Heller; — Ehrenbreitstein, Similar currency; — 1809. Æ. Ducat (and Proofs in Æ); Conv. Thaler; Conv. $\frac{1}{2}$ Thaler; Conv. Gulden of Usingen; Zwanziger; Zehner; Conv. Zwanziger (20 Kreuzer); Zehner (12 Kreuzer); Fünfer (6 Kreuzer); Kreuzer (sev. var.); $\frac{1}{4}$ Kreuzer (Heller); — 1810. Conv. Thaler; 3 Kreuzer; Kreuzer; Heller; — 1811. Conv. Thaler (*illustrated*); 3 Kreuzer; $\frac{1}{4}$ Kreuzer; — 1812. Conv. Thaler; 3 Kreuzer: $\frac{1}{4}$ Kreuzer (and Æ Proof of same); — 1813. Conv. Thaler; 3 Kreuzer; Kreuzer; $\frac{1}{2}$ Kreuzer; $\frac{1}{4}$ Kreuzer; — 1814. Conv. Thaler; 3 Kreuzer; $\frac{1}{4}$ Kreuzer, &c. *Duke Wilhelm.* 1816. Kronenthaler; 6 and 3 Kreuzer; — 1817. Kronenthaler; 6 Kreuzer; 3 Kreuzer; 1 Kreuzer; $\frac{1}{4}$ Kreuzer (sev. var.); — 1818. Kronenthaler; Kreuzer; $\frac{1}{4}$ Kreuzer — 1819. Kreuzer; $\frac{1}{4}$ Kreuzer. — **BISHOPRIC OF MAYENCE.** *Frederick Charles Joseph, Baron von Erthal.* 1794. Obsidional Conv. Thaler, 1794

(*illustrated*); — Other currency of 1794-1796. — **HESSE**. *Grand Duke Ludwig I.* 1809. Conv. Thaler; — **WALDECK-PYRMONT**. *Prince George*. 1811. Conv. Thaler, &c.

Lindenschmidt's best known medals are: Opening of the navigation on the Lahn up to Weilburg, 1810; — Abolition of Serfdom, 1812; — Visit of Frederick Augustus, Duke of Nassau, to the Ehrenbreitstein Mint, 1815; — Proclamation Medal of Duke Frederick Augustus, struck at the Mint of Ehrenbreitstein, 1808; — Medal of Merit, with bust of the same Ruler; — Portrait-medal of Nicolaus Fischer (of Thaler size), 1812; — Medal for Valour in the field, with bust of Duke Frederick I. (signed **LINDENSCHMIDT F.**); — The Waterloo Medal (granted to the troops of Nassau by Duke Frederick Augustus; — Pfarrer Zeitmann, of Frankfort-on-M., 1809, on his Jubilee; — Portrait-medal of the Artist himself and his wife (one of Lindenschmidt's best productions).

Obsidional Conv. Thaler of Mayence, 1794.

"Lindenschmidt worked more as a Seal-engraver than a Medallist", remarks Dr Weber. "His name should be familar to all antiquaries on account of one of his sons, the late Dr Ludwig Lindenschmidt, Hon. F. S. A., to whose untiring energy the splendid collection illustrative of Teutonic antiquities at Mayence owes so much".

Bibliography. — Julius Isenbeck, *Das Nassauische Münzwesen*, Wiesbaden, 1879. — Bolzenthal, *op. cit.*, p. 320. — Ad. Hess Nachf., *Reimmann Sale Catalogue*, 1892. — Dr F. P. Weber, *English Medals by foreign Artists*, pp. 48, 117. — G. H. Lockner, *Mainzer Münzbeamte des 17. und 18. Jahrhunderts*, Berliner Münzblätter, 1904, p. 432.

LINDERMAN, HON. HENRY RICHARD (*Amer.*). Director of the Mints and Assay offices of the United States, 1873-1878. In 1855, he received his first appointment as Chief Clerk of the Philadelphia Mint, and held it until 1864; in 1867 President Johnson appointed him Director of the Mint, a post which he resigned in 1869.

" It was Dr Linderman who projected the *trade dollar*, solely for commerce, and not intended to enter into circulation in the United States. It was a successful means of finding a market for the great surplus of silver, which he sought to send to Oriental countries rather than flood his own and depreciate its fickle value ". (Evans, *op. cit.*, p. 106.)

Dr Linderman died at Washington in January 1879.

BIBLIOGRAPHY. — George G. Evans, *Illustrated History of the United States Mint*, 1892.

LINDNER, ABRAHAM (*Austr.*). Administrator of the Mint at Hall (Tyrol), 1612-1613).

LINDNER, GEORG (*Germ.*). Manufacturer of Decorations, Badges, and Prize Medals for Societies, &c. ; established at Nuremberg, since about 1890. His signature occurs also on a memorial Portrait-medal of Prince Bismarck, 1898.

LINDNER, JOHANN M. (*Germ.*). Counter-manufacturer at Nuremberg, eighteenth century.

LINDQUIST, EDITH (*Brit.*). Contemporary Modeller, residing in London. At the Royal Academy, 1901, she exhibited a medallion, cast in bronze, representing " The Triumph of Good over Evil".

LINDSAY, P. Y. (*Brit.*). Mint-master at Calcutta, January to June 1824.

LINLEY, WILLIAM (*Brit.*). Mint-master at Madras, from February 1805 to March 1807.

LINSOLAS, ARMAND (*French*). Mint-master at Villeneuve-Saint-André-lés-Avignon, 1626. He issued there Doubles and Deniers, the dies for which were cut by Pierre Regnier.

LIOTARD DE LAMBESC, PASCAL (*French*). Contemporary Sculptor, born at Lambesc (Bouches-du-Rhône) ; pupil of David d'Angers. By him are various Portrait-medallions in the style of his master.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

LIPASIUS probably for **ASPASIUS**. A fictitious signature on a gem, with head of Rhea, formerly in the Worsley Museum.

LIPHARD, or **LIPHART, HANS** (*Germ.*). Mint-master at Erfurt, 1592-1599. Schlickeysen-Pallmann suggest that he may have acted in the same capacity at Göttingen, 1601-1606, but this is rather doubtful.

LIPOVSKY, MARTIN CARL (*Bohem.*). Mint-engraver at Prague, 1718-1726, and probably until after 1731, although Fiala mentions only the former dates.

He cut dies for the Bohemian Half Kreuzers of 1728, Groschen and Kreuzers of 1731; also $\frac{1}{4}$ Ducats, Thalers, Half Thalers, and Groschen of 1718 (with bust of Charles VI.), etc.

BIBLIOGRAPHY. — Fiala, *Beschreibung*, &c. — *Katalog der Münzen*, &c.

LIPPI, FILIPPINO (*Ital.*). Florentine Painter (1460-1504); son of Fra Filippo Lippi; he is presumed to have been a pupil of Botticelli. His earliest known work is the "Vision of St. Bernard" in Florence,

Medal of Lucrezia Borgia.

and he executed various works in Bologna, Genoa and Rome; painted frescoes and altar-pieces, and scenes in the lives of St. Peter and St. Paul.

Friedländer has suggested him as the author of some medals of Lucrezia Borgia, which are however undoubtedly the work of Gian Cristoforo Romano. (*q. v.*)

LIPP, HANNS (*Germ.*). Mint-master at Thorn, *circ.* 1629-1650. *Vide* Ammon, *op. cit.*, n° 381. Schlikeysen-Pallmann call him **LIPPE** and give his date as 1629-1630.

LIPPI, MAGNO (*Ital.*). Mint-master at Parma, 1618.

LIPPOMANO, ZUANO (*Ital.*). Mint-overseer at Cattaro, 1592-1594.

LIRSCH, BALTHAZAR (*Germ.*). Probably a Mint-official at Breslau, *circ.* 1618. The initials **B L** on a 24 Kreuzer piece of that mint and date may stand for his name. He appears to have been implicated in the proceedings against Burchard Hase for fraud in connection with the working of the mint.

BIBLIOGRAPHY. — Friedensburg, *op. cit.* — Schlesiens Vorzeit &c. VII.

LISOLA, FRANZ (BARON VON) (*Germ.*). The last contractor of the Breslau Mint, 1663-1665. Coins of the respective values of 15, 6, and 3 Kreuzers were issued by him and bear his initials **F B L** or **F B D L** (*Franciscus Baro De Lisola*).

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte.*

LISLE, ANDRÉ DE (*French*). Goldsmith of Lyons, 1538-1549, who was working as Die-cutter at the Mint there in 1538-1541 ; later, 1541-1549, he filled the post of Mint-master (Garde de la Monnaie) at Grenoble.

He usually signed himself : *Andre de lysle.*

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de Lyon.*

LIU CH'E (*Chin.*). B.C. 156-87. Son of Liu Ch'i, whom he succeeded in 140 as sixth Sovereign of the Han dynasty. In 136 copper coins were *cast*, the forerunners of the present Cash.

LIUNG, T. (*Swed.*). A Prize Medal of the Royal Historical and Archaeological Society of Sweden, with bust of King Charles XIV. John, 1826, bears this signature, which is probably that of a Die-sinker.

LJUNGBERGER, GUSTAV (*Swed.*). Medallist of the second half of the eighteenth century, born *circ.* 1740, who worked at Stockholm, 1765-1801. On the death of Fehrman in 1780, he was appointed Court-medallist. His talent found recognition from the Academies of Florence, Bologna, Vienna, and Copenhagen which received him as a member, and the King of Sweden (Gustavus III.) invested him with the Order of Wasa.

Among this artist's best known productions are the following medals : Medal of the Lodge "Eintracht", of Stralsund, commemorating the Convocation in that Lodge of Swedish Masons, at the close of the Seven Years' War, and presented to those who attended (2 var. of 1762); — Another, issued by the officers and members of a Swedish Army Lodge, when in Stralsund, during the Seven Years' War (2 var. of 1757); — Badge of honour for wounded soldiers in a Swedish Army Lodge, during the Seven years' War [All these medals were cut by Ljungberger at Stralsund, the capital of Pomerania, which at that time was Swedish territory]; — Prince Charles of Sweden, 1788 (medal struck at Stockholm by the Grand Land Lodge for presentation to the Grand Duke); — Jubilee of the Bank of Stockholm, 1768; — Jacob Albrecht, Baron von Lantingshausen, Lieutenant General of Stockholm, 1770; — Prize Medal of the Swedish Royal Academy of Sciences, with bust of Jon. Alströmer (*illustrated*); — Prince Charles of Hesse, Protector of the four united Lodges of Hamburg (signed: G. L.); — Adolphus

Prize Medal of the Swedish Royal Academy of Sciences.

Frederick, King of Sweden, on his Abdication, 15. December 1768; — The King's gratitude for the festivities given in his honour, 1769; — King Adolphus Frederick and Queen Louisa Ulricas Silver Wedding, 1769; — Crown Prince Gustavus, 1770; — Deah of King Adolphus Frederick, and Burial, 1771; — Stockholm Fre Insurance Company; — Death of Queen Louisa Ulrica, and Bural, 1782; — 16th Anniversary of Crown Prince Gustavus, 24. Januars 1761; — Journey of the Crown Prince to the mining districts 1768 (2 var.); — Medal ot the Swedish Royal Academy of Science (Gustavus III.), 1771; — The King's encouragement to the speaker of the nobility and commons at the Royal Diet, 1771; — Institution of the Order of Wasa on the occasion of King Gustavus III.'s Coronation, 1772; — Coronation of Gustavus III. at Stockholm, 1772 (sev. var.), — The King presenting a new Constitution for the adoption of the Diet, 1772; — Institution of voluntary Workhouses in Stockholm, 1773; — The King grants the Liberty

of the Press, 1774; — The Groenland Company instituted for the promotion of Whalefishery, etc., 1774; — Statue of Gustavus I. erected at Stockholm, 1774; — Duke Charles of Södermanland's marriage with Princess Hedwig Elizabeth Charlotte of Holstein-Gottorp, 7. July 1774; — Finland's new superior Courts of Justice, 1775; — The King visits the Royal Bank of Stockholm, 27. May 1777; — Sporting and Athletic Fête at Stockholm, May and June 1777; — Increase of official wages by ordinance of 24. June 1778; — The King's regulation for a new national Uniform, 1778; — Restoration of Gustavus II. Adolphus' Order of Knights, 1778; — Birth of the Crown Prince Gustavus Adolphus, 1. November 1778; — Christening of the Crown Prince, 10. November 1778 (2 var.); — Medal of Honour granted by the King to the representatives of the Diet present at the Christening; — Religious Tolerance in Sweden, 1779; — The security of Swedish Trade vindicated,

Mlle Clairon.

Carlskrona, 4. June 1779; — Various jetons; — Birth of the Duke of Smaland, Charles Gustavus, 25. August 1782; — Another, on the same event ℞. FOECVNDITAS II; — The King's care concerning Swedish commerce; — Portrait-medal of Voltaire, 1786; — Progress of the Crown Prince Gustavus Adolphus' studies, 1786; — Prize Medals for Agriculture (2 var.); — Prize Medal of the Academy of Painting and Sculpture, 1780; — Örlogsmanna Sällskapet, 1771 (2 var.); — Royal Patriotic Association (2 var.); Association "Pro Patria", 1774; — Coronation of Queen Sophia Magdalena at Stockholm, 29. May 1772; — The Crown Prince Gustavus Adolphus as Chancellor of Upsala University, 1785; — Marriage of Duke Charles with Princess Hedwig Elizabeth Charlotte of Holstein-Gottorp, at Stockholm, 7. July 1774; — Jeton of H.R.H the Duchess of Sudermania; — Death and Burial of Queen Hedwig Elizabeth Charlotte, 1818; — Linnaeus (2 var.); — . JO.

Bergman, Upsala, 1784 and 1785 (2 var.); — Dr Johan Henrik Liden, Upsala, 1781; — Dr Nils Rosen of Rosenstein, Stockholm; — Dr Daniel Carl Solander; — Dr Olof Acrel, Stockholm; — Mlle Clairon (*illustrated*), etc.

Bibliography. — Hildebrand. *Sveriges och Svenska Konungahusets Minnespenningar*, etc., Stockholm, 1875. — *Thomsen Catalogue*. — Marvin, *Masonic Medals*, 1880. — Bolzenthal, *op. cit.* — Nagler, *Monogrammisten*, 1881. — *Information kindly supplied by Dr Storer.*

LIVENS or **LIEVENS JAN** (*Dutch*). Painter and Engraver, born at Leyden in 1607, died at Antwerp in 1663. He came to England in 1630, and executed paintings of Charles I. and Henrietta Maria. A Portrait-medal of the famous Dutch Admiral, Martin Tromp, by Deric van Rijswick, bears on obv. a second signature : **I. L. DEL.**, which is generally interpreted in *Jan Livens delineavit*.

Martin Tromp.

Bibliography. — Franks & Grueber, *op. cit.*

LIVINGSTOUN, ALEXANDER (*Brit.*). Mint-master in Scotland, in conjunction with Thomas Tod, 1476-1488, under James III. Their initials **T** and **L** occur on Groats of Berwick, Edinburgh, and Aberdeen (sometimes **T—A** or **T—W** erroneously).

Livingstoun and Tod are mentioned in the records as the King's Coiners.

Bibliography. — H. A. Grueber, *op. cit.* — Burns, *op. cit.* — Cochran-Patrick, *Records of the Coinage of Scotland*, 1876.

LIVINEIUS REGULUS (*Rom.*). Mint-master (*Quatuorvir monetalis*) at Rome, *circ.* B.C. 43-42.

LIVINEIUS REGULUS, L. *Regulus Taurus Pulcher* (*Rom.*) Mint-master (*Triumvir monetalis*) at Rome, *circ.* B.C. 9-4.

LIVIO, DOMINIQUE IGNACE (*French*). Director of the Mint at Strassburg, 1825-1834; special mark, a beaver.

LIVORNESE, IL *Vide* **HIERONYMO ROSSI** of Livorno. Gem-engraver of the eighteenth century.

LIXIGNOLO, GIACOMO (*Ital.*). Medallist of the third quarter of the fifteenth century, whose signature occurs on a medal, dated 1460, of Borso d'Este, first Duke of Ferrara (1413-1450 † 1471). On obv. is a bust of the Duke to r. ℞. OPVS.IACOBVS.LIXIGNOLO. MCCCCLX. Unicorn beside a stream in mountainous landscape, over which the sun is shining. Diam: 83 mill.

Heiss mentions that a painter of the name of *Jacobus de Lusciniis* was residing at Parma in 1471 but that it is not possible to identify him with the medallist. "In the Commentario to Vol. IV of Vasari, ed. of 1848, he is twice referred to (pp. 157, note 3, and 174) but no details of his life are given". (Keary, *op. cit.*, p. 9).

A similar medal was executed by Petrecini (*q. v.*).

Bibliography. — Armand, *op. cit.* — A. Heiss, *Giacomo Lixignolo*, 1883. — Keary, *A Guide to the Exhibition of Italian Medals at the British Museum*, 1893. — Friedländer, *op. cit.* — Bolzenthal, *op. cit.* — *Revue belge de numismatique*, 1884, p. 9.

L. J. (*French*). Signature of an Engraver, who cut medals of the Louis XIV. series, dated 1680-1688.

L. K. *Vide* **LUDWIG KRUG.** Goldsmith and Medallist of Nuremberg; died in 1532.

L. L. *Vide* **LOUIS LOIR.** Medallist at Paris, *circ.* 1663-1719.

L. L. *Vide* **LUDOVICO LEONI.** Medallist at Rome, *circ.* 1575.

L. L. P. Probably the signature of **LUDOVICO LEONE PADOVANO** (*q. v.*) A medal on the Jubilee of 1575, with bust of Pope Gregory XIII. ℞. IVSTI.INTRABVNT.PER.EAM. The Holy Gate, is signed: L.L.P.AN.DNI.MDLXXV.

LLACH, FRANÇOIS (*French*). Mint-engraver at Perpignan, 1774-1781.

L. M. *Vide* **LIBORIUS MÜLLER.** Mint-master at Berlin, 1620-1642.

L. M. *Vide* **LORENZO MARCELLO.** Mint-overseer at Venice, 1709.

L. M. or **L. M. F.** *Vide* **LUIGI MANFREDINI.** 1771-1840. Medallist at Milan.

L. M. II *Vide* **LODOVICO MOROSINO II.** Mint-overseer at Venice, 1748.

L. M. F. *Vide* **L. MAINERT**. Medallist at Warsaw, 1845.

L. M. V. or **L. M. W.** *Vide* **LORENZ MARIA WEBER**. Medallist at Florence, 1720-1757.

L. N. *Vide* **LUDWIG NEU**. Die-cutter in Saxony, *circ.* 1550.

L. N. *Vide* **LEVINS NUMMERS**. Mint-master at Narva, 1670-1672.

L. N. or **L. N. F.** *Vide* **LORENZ NATTER**. 1705-1773. Gem-engraver and Medallist, born at Biberach, died at St. Petersburg; worked in Germany, Italy, England and Russia.

L. N. or **LN. F.** *Vide* **LUDWIG NEIFAHRER**. German Medallist, *circ.* 1537-1560. Also **L'N**; **LV.NE.**; or **LVDNEIFA.**

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

L : NF (*Ital.*). Presumably the signature of an artist who was working *circ.* 1550. It occurs on a Portrait-medal of Gianbattista Pisani, representing on ℞. Milo of Croton. Another medal of the same personage with ℞. INOPEM.ME.COPIA.FECIT Tree laden with fruit, although unsigned, may be by the same artist.

Milanesi suggests the following interpretation of the letters **L : NF** = **LUDOVICUS NICHINUS FECIT**. Luigi Anichini (*Vide.* vol. I, p. 58) was a famous Ferrarese Gem-engraver, who was flourishing at Venice, *circ.* 1550.

In my opinion the author of this medal is Ludwig Neifahrer, who signed also **L : NF.**

BIBLIOGRAPHY. — Armand, *op. cit.*

LOBENICH, EDUARD (*Germ.*). Ivory-carver at Nuremberg, *circ.* 1588; later at Dresden. By him are various Portrait-medallions.

LOBKOWIC, JOHANN DER JÜNGERE VON (*Bohem.*). Mint-master-general for Bohemia, *circ.* 1551.

LOBKOWITZ, ULRICH or **UDALRICH ADAM POPPL** (*Bohem.*). Mint-master-general for Bohemia, *circ.* 1636-1646.

BIBLIOGRAPHY. — Fiala, *op. cit.*

LOBSINGER, HANS (*Germ.*). Founder, Gem-engraver, and Worker in metal and hone-stone, who worked at Nuremberg, *circ.* 1530-1570. He was born in 1510 and died about 1570.

Doppelmayr, speaking of Hans Lobsinger, says that he was skilled in many things, and showed much talent in modelling and casting in metal, wax and plaster, and in cutting precious stones, and it is therefore probable that a place in the circle of artists belongs to him. However, the medal which is shown as his work, having his portrait at the age of 29, and which is dated 1539, does not

quite merit this eulogium. If on the contrary we could ascribe to him with certainty a medal having the portrait of Lorenz Stayber of Nuremberg, and his wife, of the year 1535, and signed by the author L, then Doppelmayr's praise would fall far short of its merit, to such a pitch of perfection is this medal brought." (Bolzenthal, *op. cit.*, p. 127.)

Vide •L• *suprâ.*

BIBLIOGRAPHY. — Doppelmayr, *Historische Nachrichten von den nürnbergischen Mathematicis und Künstlern*, Nürnberg, 1730.— Nagler, *Künstler-Lexikon.*

LOCH, CHRISTOPH (*Germ.*). Goldsmith and Burger of Hall in Tyrol, presented in 1560 a medal to the Emperor Ferdinand I. (as a token of his ability as an Engraver) and was paid 5 Gulden for his expenses and return journey from Vienna.

Before 1550, we find his name in official documents, as Assistant-engraver to the elder Ursenthaler at the Mint of Hall. He later applied for the office of Master of the Mint, but apparently he was unsuccessful.

His medal of Ferdinand I. is still unknown.

BIBLIOGRAPHY. — Dr Friedrich Kenner, *Urkundliche Beiträge zur Geschichte der Münzen und Medaillen*, Numismatische Zeitschrift, 1903.

LOCHEE, JOHN CHARLES (*Brit.*). Gem-engraver and Modeller of the second half of the eighteenth century. A number of Tassie's medallions in enamel paste were taken from models by this artist, thus : Edmund Burke, 1797; — Major Henniker, 1789 (signed : **LOCHEE F.**); — Princesse de Lamballe, 1792; — Frederick, Duke of York and Albany; — The Prince of Wales (George IV.); — Prince William Henry (2 var.); — George Barret, English painter; — Count O'Kelly; — The Chevalier Pinto, Portuguese Ambassador; — Portrait of a Lady, &c.

BIBLIOGRAPHY, — J. M. Gray, *James and William Tassie*, Edinburgh, 1884. — Raspe, *Tassie's Gems*, 1791.

LODE, GUSTAV (*Dan.*). Medallist of the first half of the eighteenth century, who was working at Copenhagen.

LODER, FRANZ (*Austr.*). Contemporary Medallist of Vienna. I have seen by him : Uniface commemorative Plaquette of the Jubilee Rifle Meeting at Döbling, 1898; — Badge of Honour for "Kapselgewehrmeisterschützen", Vienna, 1898; — Uniface Rifle Meeting Plaquette "Fest Scheibe Kaiser", 1898, &c.

LODER, ROBERT (*Brit.*). Published in 1796 a token with the bust and arms of Thomas Seckford. According to *Med. Ill.*, he lived at Woodbridge in Suffolk (*Med. Ill.*, I. p. 144; — Pye, *Provincial Tokens*, pl. XLIX, 4).

LODOWIC (LODEWICK, or LOWYS), JOHN (*Brit.*). Mint-master at London and Calais, latter portion of King Henry IV.'s reign and first two years of Henry V.; again, *anni* 5-7 of Henry V. (Circ. 1411-1415 and 1418-1420).

BIBLIOGRAPHY. — Ruding, *op. cit.*

LODOVICO DA FOLIGNO (*Vide* vol. II, p. 118). Von Fabriczy makes the following comment on Armand and Heiss's attribution to this artist of the medals of Pietro and Giovanni de' Medici. "Beide Medaillen sind wahrscheinlich, wie auch die Cosimos, über Auftrag Piero Medicis entstanden, und zwar zwischen 1465 und 1469. Auf das Zeugnis eines Schreibens hin, das der seit 1451 in Ferrara thätige Goldschmied und Medailleur Lodovico da Foligno im Juni 1471 an Lorenzo de' Medici richtete, hat Armand und nach ihm Heiss geglaubt, sie diesem zuschreiben zu sollen. Uns scheint der Brief gerade das Gegenteil zu besagen. Obwohl er nämlich die Sendung einer Denkmünze der Herzogin Bona von Mailand begleitete, und somit fast selbstverständlich dazu aufforderte, die Medaillen von Lorenzos Vater und Oheim zu erwähnen, wenn Lodovico solche früher ausgeführt hätte, so spricht der Meister darin nur "von der Liebe, die er stets für seine Herrlichkeit den edlen Herrn Piero de Cosimo gehegt habe", sowie auch von dem dringenden Wunsche, Lorenzo zu sehen (der Ausdruck kann auch als "kennen zu lernen" gedeutet werden, womit dann bewiesen wäre, dass Lodovico in den Jahren 1465-1469 nicht in Florenz gewesen sei). Leider ist uns keine der urkundlich bezeugten Denkmünzen des Künstlers (auf Galeazzo Maria Sforza [1]) und seine Gemahlin Bona, auf Lionello und Sigismondo d'Este) erhalten geblieben und somit der stilistische Vergleich derselben mit den beiden Medicistücken versagt. Aber diese scheinen uns denn doch in ihrem strengen, die Hässlichkeit der Dargestellten in nichts beschönigenden oder mildernden Realismus viel eher auf Florenz als auf die um jene Zeit in ihrem Charakter weichere ferraresische Medaillistik zu weisen. Sollten wir aber für sie einen Autor nennen, so

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1. Oder sollten wir in dem grossen (Diam. 5 cm.) 1470 datierten geprägten Medaillon mit dem behelmten Sforzalöwen auf dem Revers eine dieser Arbeiten vor uns haben? Friedländer hat sie Taf. XXXVI, 11 unter den von ihm dem Caradosso zugeteilten Münzen und Medaillen abgebildet.

Nun ist es aber kaum glaublich, dass man dem erst Achtzehnjährigen eine so bedeutende Arbeit sollte anvertraut haben (er ist frühestens 1452, nicht wie Friedländer will, schon 1445 geboren). Auch will sie stilistisch gar nicht zu Caradossos beglaubigten Prägungen stimmen. Man kennt davon nur Silberexemplare, und Lodovico sagt ja in seinem Briefe, er bilde sie in Silber. Die um ein Jahr verspätete Datierung könnte ein Versehen des Künstlers sein; oder aber-wahrscheinlicher-hatte er das Wachsmodell, das er in seinem Schreiben erwähnt, schon das Jahr zuvor in Mailand gemacht und darnach die Medaille auch datiert.

wäre es vor allen, auch den anonymen Florentinern, am ehesten : Niccolo Fiorentino." (C. von Fabriczy, *Medaillen der italienischen Renaissance*, p. 55 sqq.)

LOEFFLER, FERDINAND (*Austr.*). Mint-master at Hall in Tyrol, 1601-1602.

LOEFFLER, HANS (*Germ.*). Goldsmith, Die-cutter, and Assayer, at Munich, 1507.

LOEFKOWITS, A. (*Austr.*). Publisher of a Medal of the Emperor Francis Joseph of Austria, on his Visit to Debreczin, September 1890, the dies for which were cut at Vienna.

LOEHR, FRANZ (*Austr.*). Contemporary Sculptor, who at the Salon of 1904, exhibited various Plaquettes and Portrait-medallions: Mme D***; — Male head; — Head of a young Woman; — 1905. M. G***; — M. Gr***; — Portrait of a child, &c.

LOEHR, HEINRICH (*Germ.*). Mint-master at Quedlinburg, 1617-1619. His issues are usually signed **H.L.** or **HL** (*in monog.*); amongst these the broad Quedlinburg Schauthaler of Princess Dorothea, 1617, &c.

LOEHR, PETER (*Germ.*) of Goslar, Mint-master at Paderborn, 1655-1658; Göttingen, 1659-1663; Bückeburg, 1660; Episcopal Mint of Hildesheim, 1663-1665; Nordheim, 1665-1671; 1675-1676 Mint-master of the "Heken" Mint of Count Gustavus von Sayn-Wittgenstein at Catlenburg; and 1676-1679 at Ellrich.

I have come across Peter Loehr's initials on a Thaler of Philip, Count of Schaumburg-Lippe, 1660.

LOEHRER, JOHANN (*Germ.*). Episcopal Mint-master at Dillingen-Augsburg; Mint-warden at Augsburg, 1621.

LOESER (*Germ.*). Die-sinker of Mecklenburg-Schwerin, whose signature occurs on a "Dobberau" medal, described by Dr Storer.

LOEWENBACH, J. W. (*Germ.*). Die-sinker, Seal-engraver, &c. at Munich *circ.* 1824-1860. I have noticed his signature on the two following medals : Unveiling of the "Bavaria", 1850; — Seventh centenary of Munich, 1857.

LOGAN, JOHN (*Brit.*). Gem-engraver of the eighteenth century, who resided at Dublin. There is a cameo-portrait by him of Dr Henry Quin, Professor of Physic in the Dublin School of Physic from 1749 to 1786, taken from the medal by Mossop, and reproduced in Tassie's enamel paste; also Portrait-gems of Dr Lucas, the celebrat-

ed patriot of Ireland; — Portraits of Matrons, in the taste of the present age; — Head of Alexander the Great, white carnelian, &c.

LOGGAN, DAVID (*Germ.*). Engraver, born at Danzig about 1630; died in London in 1693. He was a pupil of Simon Passe and executed Medallions in the style of his master.

LOHE, CHRISTIAN VON (*Germ.*). A native of Güstrow or Hamburg; Mint-warden at Oels, 1694-1717; appointed Assayer at the Breslau Mint in 1723, but dismissed some time after for unfortunate operations.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

LOHMANN (*Germ.*). Born in 1752; 1779 Warden, 1782 First Warden, and 1793 Master of the Breslau Mint; died in 1795.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

LOHSE MARTEN HENDRIK (*Dutch*). Mint-master for Guelders, 1782-1794; special mark, ear of corn.

LOIR, LOUIS (*French*). Medallist and Jeton-engraver, *circ.* 1663-1719. He took in 1675 the title of Goldsmith and Engraver to the King. I have seen his signature on a commemorative medal of the Capture of Maestricht by the French, 1673, signed .L. **LOIR** (*illustrated*). Numerous jetons bear his initials : **L.L.**

Capture of Maestricht by the French, 1673.

BIBLIOGRAPHY. — N. Rondot et H. De La Tour, *Les Médailleurs et les Graveurs de Monnaies, Jetons et Médailles en France*, Paris, 1904.

LOISEAU-BAILLY, GEORGES (*French*). Contemporary Sculptor, and Medallist, born at Sauvigny-le-Bois (Yonne); pupil of A. Dumont.

By him are various Portrait-medallions, which have been exhibited at the Paris Salons, since 1879. At the 'Exposition Universelle' of 1900, he obtained a Gold Medal for a series of Medallions. His studies of children, busts and medallions, are very fine; also his bronzes, decorative works in tin, terra-cotta, &c. Salon of 1901. Six medallions in clay, terra-cotta, &c.; — 1902. Three Bas-reliefs, and a Portrait-medallion; — 1903. Plaquettes, representing the Forges of Guérigny (Nièvre); 1. Lamineur-cingleur. 2. Chaîniers; — Portrait-medallion of M. Berdin; — 1904. Eight Plaquettes: Blacksmiths, Harvesters, &c.; — Mme X***.

By him are also: 1892. Jersey Girl; — Florentine Lady; — Roman Lady; — 1897. A. Jacquin; — The Model; — A Naturalist; — 1899. Mlle M. G***; — Gautherin; — Mlle G. T***; — La prière; — Souvenir d'Avallon; — Mon fils; — Nénuphar; — 1906. Forgerons; — Courses pédestres; — Allegory; — Société des sciences of Yonne; — M. M.; — Le Départ, &c.

Bibliography. — *Information kindly supplied by the Artist.* — *Catalogues du Salon*, 1900-1904.

LOISEAU-ROUSSEAU, PAUL (*French*). Contemporary Sculptor, born at Paris; pupil of Barreau. At the Salon of 1894 he exhibited Portrait-plaquettes of Mme R***; — M. L***; — 1897. H. Labeyrie.

LOISON, PIERRE (*French*). Sculptor of the nineteenth century, born at Mer (Loir-et-Cher), 5. July 1816; pupil of David d'Angers; entered the Ecole des Beaux-Arts, 30. March 1842. At various times, this artist exhibited Portrait-medallions at the Paris Salons, among which are: Mme André Rivet; — M. Sallandrouze de Lamornaix; — Alphonse Duchalais; — Paul Moreau, &c.

Bibliography. — Chavignerie et Auvray, *op. cit.*

LOISY, CLAUDE JOSEPH DE (*French*). Goldsmith of Besançon; son of Pierre de Loisy; born 27. April 1644 and died 9. June 1717. He was Mint-engraver at Besançon, 1673-1694, and issued many Jetons.

LOISY, JEAN PIERRE DE (*French*). Goldsmith, Line-engraver, and Jeton-engraver of the first half of the seventeenth century at Besançon, *circ.* 1601-†1659. He was for some time Mint-master and Engraver there, 1637-1659, and obtained from the Government the exclusive privilege of engraving and selling medals.

LOISY, JEAN PIERRE DE (*French*). Goldsmith of Besançon, Line-engraver, Medallist and Jeton-engraver. Son of the last and his pupil; he was born at Besançon 20. September 1619; Engraver at the Mint there, 12. April 1666. in succession to Claude Poux,

until 1667. By him are some fine engravings, and he also worked as a Medallist and Seal-engraver, and shared his father's " Privilège de frapper et de vendre des médailles dans l'étendue de la juridiction bisontine. ". His best engravings are : Portrait of Philip IV., King of Spain ; — Estat de l'illustre Confrérie de Saint-Georges en la France ; — Series of Religious Subjects, in the style of Wiericx, &c. By Pierre de Loisy are the Jetons of Governors of Besançon, 1665-1669. In 1664-65 Pierre de Loisy engraved the " Pièces de circonstance " commemorating the reunion of Besançon to Franche-Comté. A Portrait-medal of Leopold I. on his election in 1658 is also by him.

Bibliography. — Chavignerie et Auvray, *op. cit.* — N. Rondot et H. de la Tour, *op. cit.*

LOLETTI (*Ital.*). Gem-engraver of the second half of the eighteenth century. By him is a bust of Lucius Verus, engraved on an aquamarine.

LOMAZZI, GIOVANNI (*Ital.*). Die-sinker of the nineteenth century. His signature occurs on a Portrait-medal of Volta.

LOMBARD, HENRY ÉDOUARD (*French*). Sculptor, born at Marseille ; pupil of Cavelier. At the Salon of 1879 he exhibited a Portrait-medallion of Mme A. R*** in terra-cotta.

LOMBARDI, ALFONSO CITADELLA, surnamed **ALFONSO** (*Ital.*). A Ferrarese Sculptor and Medallist of the first three decades of the sixteenth century ; he died in 1537. The medals, described below, which are ascribed to this artist, are still unknown. " Their attribution to Alfonso Lombardi ", says Armand, " rests on documents which M. G. Milanesi has been kind enough to indicate to me". The most important of these are two letters addressed by Alfonso to the Duke of Mantua, Federigo II. Gonzaga. One, dated 6. May 1536, informs us that he had executed a medal of Pope Paul III. ; from the other we gather that he cut the medals of Molza, Antonio Tebaldeo, and Cardinal Hippolytus de' Medici ; and in commission for the same cardinal Alfonso would appear to have made the medal of Giulia Gonzaga (widow of Vespasiano Colonna).

The only known extant medallic work of Lombardi is a Portrait-medal of the Milanese architect Andrea Tectori, ℞. CAXA.DE. CONCESA. A fortified bridge, which is signed : **ALFONSUS. LOMB. F.**

Bibliography. — Armand, *op. cit.*, I, p. 129 ; III, p. 52. — Blanchet, *op. cit.*

LOMBARDI, ANTONIO (*Ital.*). Sculptor, who worked at Venice and Ferrara, 1462-1516. Dr Bode describes two statuettes by him, and a large Bronze Relief representing Christ holding orb.

Bibliography. — Bode, *Die italienischen Bronzen*, Berlin, 1904.

LOMBARDI, TULLIO (*Ital.*). Sculptor, who worked at Vienna, *circ.* 1460-1532. By him is a Female bust in bronze (Berlin Museum; Wallace Collection, London). In his art and that of Antonio Lombardi are Bronze Reliefs : The Risen One; 152×95 mill.; — Ecce Homo; 280×225 mill; — St. Hieronymus; 270×230 mill.

LOMBARDO, GABRIELE (*Ital.*). Mint-overseer at Venice, *circ.* 1565.

LOMBARDUS, TINO (*Austr.*). Moneyer at Prague, *circ.* 1300.

LOMELLINO, GIACCOMO (*Ital.*). Mint-overseer at Genoa, *circ.* 1572.

LOMELLINO, GIAN (*Ital.*). Mint-overseer at Genoa, *circ.* 1626.

LON, FRANZ ANTON VAN (*Dutch.*). Mint-engraver at Cologne, 1727, Treves, 1757, and Bamberg-Würzburg, 1763, 1764. He was a Line-engraver, and worked in turn at Cologne, Bonn and Ehrenbreitstein, 1727-1764. The coins he engraved for the Bishop of Würzburg, Adam Frederick, Count Seinsheim, are signed **L**, or **V. LON**. A Cologne Thaler of 1727, and a Mining Gulden of 1757, of Treves (John Philip, Baron von Walderdorff), also a Thaler of 1762, are all signed : **V. LON**.

Bibliography. — Kull, *op. cit.*, II, 711. — Ammon, *op. cit.*, nº 211. — *Raimmann Catalogue.*

LONGACRE, JAMES B. (*Amer.*). Mint-engraver at Philadelphia, September 6, 1844 to 31 December 1868. He was born on August 11, 1794, in Delaware Co., Pa., and served an apprenticeship as a Line-engraver with George Murray, Philadelphia, doing some high-class plate-work before he was free, in 1819. He was one of the originators of the *National Portrait Gallery of distinguished Americans*, the first volume of which appeared in 1834. Longacre drew from life and engraved many of the portraits entire. — Like his predecessors, he died in office, on January 1, 1869. During his term Longacre was variously assisted by P. F. Cross, William Barber, Anthony C. Paquet, and William H. Key. The changes and additions during the Longacre term were numerous and important, both as to alloys and denominations. The pattern pieces also record various experiments in the art of coining. (Evans, *Illustrated History of the United States Mint*, p. 127).

Longacre's signature occurs on the Rℓ. of a medal of Captain Ingraham, the obv. of which is by P. F. Cross.

Bibliography. — Evans, *op. cit.* — Snowden, *The Medals of Washington*, 1861.

LONGEPIED, GEORGES (*French*). Contemporary Sculptor, born at Paris. At the Salon of 1886 he exhibited a Portrait-medallion.

LONGERICH, ADAM (*Germ.*). Mint-master at Burg Friedberg in der Wetterau, 1674-1676; Coblence, 1678-1683; appointed at Mayence, 4. June 1683, where he was succeeded in 1684 by Ulrich Burkhard Willerding.

BIBLIOGRAPHY. — Lockner, *Mainzer Münzbeamte des 17. und 18. Jahrhunderts.*

LONGERICH, CASPAR (*Germ.*). Mint-master at Treves, 1683-1693.

LONGERICH, JOHANN (*Germ.*). Mint-master at Sayn, Mühlheim-on-Rhine, Dortmund and Münster, 1664-1680.

LONGERICH, JOHANN ADAM (*Germ.*). Mint-master at Cologne, 1700; Dortmund, 1700-1705; Düsseldorf, 1707-1708. According to Schlickeysen-Pallmann the initials **I. A. L.** on a Gimborn 5 Ducat piece of 1696 (which bears reference to Prince Ferdinand von Schwarzenberg) may stand for this Mint-master's name.

LONGERICH, JOSEPH (*Germ.*). Mint-master and Engraver at Treves, 1690. His initial **L.** occurs on an undated Double Thaler of the Archbishop Johann Hugo von Orsbeck; and a medal with bust of the Prelate is signed **I. L.**

LONGERICH, MATHIAS (*Germ.*). Mint-master at Idstein (Nassau), 1692.

LONGERICH, NIKOLAUS (*Germ.*). Mint-master at Düsseldorf, 1682-1690; later at Bonn, 1693-1694; Cologne, 1699-1700; and in 1688 also at Dortmund and Essen. I have noticed his initials **N. L.** on Jülicher Double Thalers, Thalers and Gulden, &c. of various dates of Count Palatine John William (1690-1716); also on Thalers and subsidiary coinage of Joseph Clement, Archbishop of Cologne (1680-1702).

LONGUEIL, HONORÉ DE (*French*). Grandson of the celebrated Line-engraver, Joseph de Longueil († 1792), was born on the 16th February 1818 at Paris; settled in business as an Engraver, rue Royale, 8, in 1838; retired into private life in 1861, and died on the 31. July 1889 at Grignon Castle, Thiais (Seine), his nephew's residence.

By this Engraver are several medals and jetons, some of which are signed : **DELONGUEIL F.** I have come across the following : Jetons of the Asphalte Works of Seyssel-Lobsann, 1839; — Hospice de Gisors, 1859; — Pascal and Poussin, Prize Medal of the Academy of Sciences, Letters and Arts of Bordeaux; — Jean de la Quintinie, Horticultural Prize Medal of Beaune, &c.

BIBLIOGRAPHY. — Florange, *Jetons et Médailles de Mines françaises*, Paris, 1904.

LONGUET, GERMAIN (*French*). Général des Monnaies, *circ.* 1559-1589.

LONISON or **LONYSON, JOHN** (*Brit.*). Mint-master at London, *anni* 14-19 of Elizabeth, 1571-1576. Kenyon makes two references to this Mint-master : " By an indenture of the 19th April, 1572, made with John Lonison, only three gold coins were to be made, namely, Angels, Angelets, and Quarter Angels, of the old standard and the same weight as before, and these were to be current at their old values of 10 *s.*, 5 *s.*, and 2 *s* 6 *d* respectively.

" On the 19th December, 1578, a commission was made out, authorizing Lonison slightly to debase the coins, making the gold 23cts. $3\frac{1}{4}$ grs. fine instead of 23 cts. 3 $\frac{1}{2}$ grs ; and a pound weight of gold, which had hitherto been coined into £ 36 by tale, was now to be coined into £ 36. 1 *s.* 10 $\frac{1}{2}$ *d*, so that the angel would now weigh $79\frac{64}{77}$ grs. instead of 80 grs. " In 1582-3, however, by an indenture with Richard Martin, the old standard and weight were restored, and the coinage was to be as ordered in 1572.

Lonyson was a goldsmith by profession ; he died in 1583, *aetat* 59, and was buried in the church of St. Vedast, *alias* St. Foster's Church, in Foster Lane.

Bibliography. — Ruding, *op. cit.* — Kenyon, *Gold Coins of England*, p. 122. — Chaffers, *Gilda Aurifabrorum*, p. 52.

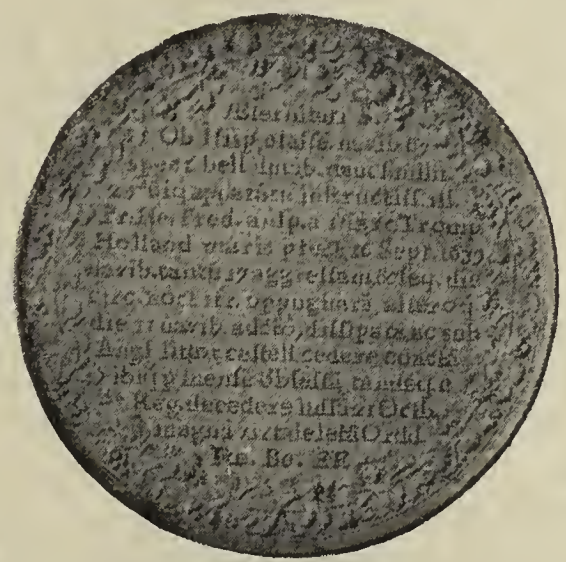
LONZO, GIAN GIROLAMO (*Ital.*). Mint-overseer at Venice, 1746 ; his issues are signed **G. G. L.**

LOPEZ, MANUEL (*Spàn.*). Medallist of the early part of the nineteenth century. His signature : **MANL LOPEZ LOPZ** occurs on a Proclamation Medal of Ferdinand VII., 1809, of Toluca.

LOPES-TEXEIRA, JOSÉ JOAQUIN (*Port.*). Contemporary Sculptor and Medallist, residing at Villa Nova de Gaya, where he was born ; pupil of Jouffroy. At the Paris Universal Exhibition of 1900, he exhibited several medallic productions : Head of a young Girl ; — Christ ; — Portrait-medallions, &c.

LOOF, JAN (*Dutch*). Medallist of Middleburg, second quarter of the seventeenth century. His medals are dated between 1627 and 1660. He received a special permission from the States General of Holland to commemorate remarkable events by medals. Amongst his best known medallic productions are : 1629. Taking of Bois-le-Duc (2 var.) ; — 1631. Naval Engagement at Slaak (2 var.) ; — 1632. Death of King Gustavus Adolphus of Sweden ; — 1637. Taking of Breda by Prince Frederick Henry of Orange (2 var.) ; — 1639. Destruction of the Spanish Fleet by the Dutch off Dover (size : 2.5 in. ; signed : *I. Loof f. ; illustrated.*) Another variety (signed :

I. LOOF FE.) ; — Other varieties (*Catalogus*, &c., n°s 663-665) ; — 1647. Preliminaries of Peace with Spain (*Van Loon*, II, p. 306, 1.); — Golden Wedding of Hans van Loon and Anna Ruyckhavers ; —



Destruction of the Spanish Fleet by the Dutch, 1639.

1648. Peace of Münster ; — 1651. Admiral Martin Harpetzzoon Tromp (dies cut by D. van Rijswick) ; — 1660. Presentation Medal of the State of Zeeland to Trewleben for his raising the ship and cargo of the wrecked vessel of Captain Waterdrinker ; — 1644. Ghent taken by Prince Frederick Henry ; — 1645. Hulst taken by Prince Frederick Henry, etc.

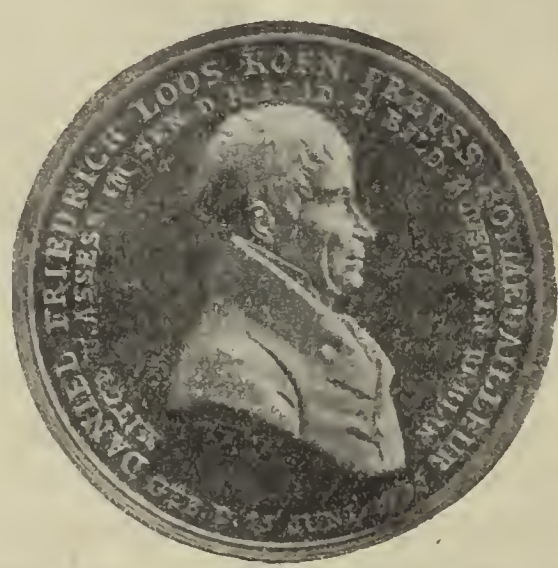
Loof signed his medals : **J. L.** or **J. LOOFF F.**

" Loof ", says Bolzenthal, " endeavoured by an excessive length of inscriptions to make up for want of talent in the composition, as his medals prove, of the Conquest of Bois-le-Duc, Sea Victory of Prince Frederick Henry of Orange, and Capture of Breda. He obtained a Patent and showed great industry. "

Bibliography. — Van Loon, *Histoire métallique des XVII provinces des Pays-Bas*. — Franks & Grueber, *Medallic Illustrations*, &c. — *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen*, I, 1903. — Hildebrand, *op. cit.* — Bolzenthal, *op. cit.* — Pinchart, *op. cit.* — Flad, *Berühmte Medailleurs*, p. 23. — *Numophylac. Burckh.*, P. II. — Kramm, *De Levens en Werken der hollandsche en vlaamsche Kunstschilders*, &c., 1863.

LOOS, DANIEL FRIEDRICH (*Germ.*). Medallist and Coin-engraver, born at Altenburg 15. January, 1735 ; died 1. October, 1819, at Berlin. He was a pupil of Johann Friedrich Stieler, and in 1756 went to Prussia, became Mint-engraver at Magdeburg, 1756-1767, and was appointed Chief-engraver and Medallist to the Court at Berlin in 1768. Amongst his medallic productions I may mention : Elizabeth of York (" Souvenir Medal, engraved at the expense of a Mr. Thane, who considered that the legal representative of the

House of York was entitled to a place by the side of her husband in the series of English sovereigns". *Med. Ill.*, I, p. 22); — Patriotic Medal on the Alliance of Russia, Austria, Prussia and Sweden against Napoleon I., 1813; — Marriage of the Crown Prince William Frederick of Prussia with Princess Frederica Louise Wilhelmina of Mecklenburg-Strelitz, 1793; — Capitulation of Amsterdam; — Peace of Teschen, 1779; — Death of Frederick II. the Great (1786); — Centenary of the Medical College of Berlin, 1789 (signed **D. LOOS**); — Victories of 1814; — The Duke of Wellington; — Wellington and Blücher at the Battle of Waterloo, 1815; — Great Britain and Prussia giving help to the Orange refugees, 1805; — Wellington and Blücher; Entry of the English and Prussians into Paris, 7th July, 1815; — Jubilee of Prince Leopold III. (Frederick Francis) of Anhalt-Dessau, 1801; — Accession of Frederick William II., King of Prussia, 1786; — Relief of Mayence by Frederick William II., 1793; — Peace of Basle, 5. April 1795; — New East Prussia renders homage to Frederick William II., 1796; — Death of King Frederick William II., 16. November 1797; — Centenary of the Palatine Colony at Magdeburg, 1789 (obv. by Friedrich Loos);



Daniel Friedrich Loos.

— Visit of King Fred. William III. and his Queen to Tarnowitz in Silesia, 1798; — Retaking of Frankfort-on-M. by Prussian and Hessian troops, 1792; — Assassination of Louis XVI., 1794 (sev. var.); — Trial of Marie-Antoinette, 1793 (sev. var.); — Memorial Medal of Madame Elizabeth (sev. var.); — The Children of Louis XVI., 1794 (sev. var.); — Death of Louis, second son of Louis XVI., 8. June 1795; — Memorial medal of the Dauphin, Louis Charles of France, 1795 (sev. var.); — Proclamation of King Frederick William III. at Koenigsberg and Berlin, 1798 (*illustrated*); — Life Saving Medal, with bust of Fred. Will. III.;

— Proclamation Medal of the annexed provinces, Hildesheim, 1803; — Alliance between King Fred. William III. of Prussia and Emperor Alexander I. of Russia, against Napoleon I., 1813; — Birthday of the Crown Princess of Prussia, 10. March 1774; — Birthday of Queen Louise Augusta Wilhelmina Amalia of Prussia, 1798; — Commemorative medal of the 25. June 1798; — Centenary of the Kingdom of Prussia, 1801; — Return of the King and Queen of Prussia to Berlin, 23. December 1809; — Death of Queen Louise at Hohenzieritz, 19, July 1810; — Marriage of Frederick Louis Charles, Prince of Prussia, with Frederika Caroline Sophie, Princess of Mecklenburg-Strelitz, 26. December 1793; — Birthday of Princess Sophie, 2. March 1794; — Battle of Roslau near Dessau, 29. September 1813; — Battle of Leipzig, 19. October 1813; —

Proclamation Medal of King Frederick William III., 1798.

Erection of a Statue to John III. Sobiesky, King of Poland, 1789 (signed on obv. **D. LOOS** ond on R/. **F. LOOS**); — Karl Gottlieb Anton, jurisconsult of Görlitz, 1801; — Karl Ludwig von Cocceji, 1802 (3 var.); — Baron Fr. Ant. von Heinitz; — Jubilee of the Church of Hirschberg, in Silesia, 1809; — Marriage of Constantin Fellner, 1802; — Raising of the Blockade of the Elbe, 1805; — Golden Wedding of Alexander Gontard, of Frankfort-on-Main, 1809; — Commemorative Souvenir to Ladies; — Souvenir for Faithful Services; — Medal on Conjugal Happiness; — Prize Medal for Merit; — Jubilee Medal of the Foundation of the Prussian Privy Council; — The Fischer Institute at Riga; — Prize Medal of the University of Göttingen; — Medal of the Royal Academy of Sciences of Berlin; — Visit of Dr Gall to Berlin, 1805; — Return of the explorer Alexander von Humboldt to Berlin, 1805; — Life Saving Medal; — Small Academic Prize Medal; — Syndicus Herrmann von Post; — Count Henry XLIX of Reuss, and his Consort; — Von Gersdorf and Dr Anton; — Kammerpresident von

Auerswald; — Jubilee Medal of Regierungsrat Hecht von Halberstadt; — Commemorative medal of the Erection of a monument to the slain at the Battle of Copenhagen, 1804; — Building of the Masonic Lodge at Altenburg on the Plesse; — Immanuel Kant; — Hamburg's Millenary Festivals; — Medal for "First Communion"; — Medal for Porters, Messengers, &c.; — Medal to commemorate pleasant Circumstances; — Medal to offer Good Wishes; — The French Almshouse at Berlin; — Surgeon General Görcke; — Raising of the Elbe Blockade, 1805; — Victory of the Prussians at Kaiserslautern, 1793; — General F. A. von Favrat, Governor of Glatz (in conjunction with F. Loos); — Görning von Berem; — Battle of Gross-Görschen; — Battle of Gross-Beeren; — Battle of Hanau; — Battle of Luchau; — Battle of Culm; — Battle of Katzbach; — Battle of Dennewitz; — Battle of Leipzig-Belzig; — Battle of Leipzig; — Taking of Dresden; — Relief of Stettin, Lüneburg and Bremen; — Victories of 1814; — Countess von Ross, Amsterdam, 1814; — Dr Carl Asmund Rudolphi; — Dr Johann Goercke, Berlin; — Dr Carl Friedrich von Kielmeyer, Stuttgart; — Dr Lorenz Oken, Munich; — Dr Christoph Heinrich Pfaff, Stuttgart, — Medal of the Society for Prevention of Cruelty to Animals, Hamburg; — Recovery of Queen Louise of Prussia, 1798; — Dr Bre-

Double Frederick d'or, 1800, by D. F. Loos.

mer, of Berlin; — Dr Johann David Lange, of Lithuania, 1811; — Dr Michael Skjelderup, of Christiania; — Peace of Basle, 5. April 1795 (2 var.); — Medal of Leopold Friedrich Franz, Duke of Anhalt; ℞ DER TREUEN BÜRGER LIEBE, WAND DANKBAR DIESEN KRANZ, 1808; — Field Marshal Charles Philip of Schwarzenberg, 1771 † 1820; — Golden Wedding of Christian Frederick, Count of Stolberg, and his consort Auguste Eleonore, 1818.

Many of the coins engraved by D. F. Loos of Frederick William II. and III. are signed : L ; thus Double and Single Fredericks d'or, &c., Thalers, Half Thalers and subsidiary currency, &c., of various dates between 1786 and 1813.

" Loos ", observes Bolzenthal, " was a diligent artist and was assisted by his talented son, who, alas! too soon ended his life. To these two artists and Abrahamson belong the merit of having, in a time of bad taste, applied themselves to the study of portraiture and ancient types. The elder Loos had made himself known by various discoveries in the art of striking and was an inventor in the mechanism of coining. He formed two pupils, Koenig, and Stierle, by whom he was surpassed, especially by the latter. "

On the 1. May 1816, D. F. Loos had been serving the Prussian government for sixty years.

Bibliography. — Bolzenthal, *op. cit.* — Franks & Grueber, *op. cit.* — Dr. F. P. Weber, *English Medals by foreign Artists.* — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — Friedensburg u. Seger, *Schlesiens Münzen und Medaillen der neueren Zeit*, Breslau, 1901. — Paul Joseph u. Eduard Fellner, *Die Münzen von Frankfurt-am-Main*, 1896. — Nagler, *op. cit.* — Tobler-Meyer, *op. cit.*

LOOS, DANIEL (*Germ.*). Son of Gottfried Bernhard Loos, and his successor as Director of the Loos Medallic Establishment. His name occurs on some medals : **DAN. LOOS SOHN IN BERLIN.**

LOOS, FRIEDRICH WILHELM (*Germ.*). Eldest son of Daniel Friedrich Loos ; also a Medallist, who worked with his father at Berlin, and did not long survive him.

Friedrich Wilhelm Loos.

His signature **F. LOOS** occurs on the following medals : Dr Edward Jenner, the discoverer of vaccination (2 var.) ; — Centenary of the Palatine Colony at Magdeburg, 1789 (℞. by D. F. Loos); — Centenary of the Kingdom of Prussia, 18. January 1801 ; — Prize Medal of the Academy of Sciences, 1786; — Another, of 1797,

with bust of Fred. William III. ; — Prize Medal of the University of Göttingen (1806) (signed : **FR. LOOS**) ; — Marriage of Frederick, Duke of York, with Princess Friederike of Prussia, 1791 (signed : **F. LOOS JUN.**) ; — Marriage of William Frederick, Crown-Prince of the Netherlands (afterwards William I.), with Princess Wilhelmina of Prussia, 1. October 1791 (signed : **F : LOOS JUN** :) ; — Erection of an equestrian Statue to the memory of John III. Sobiesky, King of Poland, 1789 (℞ only) ; — Memorial Medal of Franz Andreas von Favrat, Governor of Glatz, 1804 ; — Baron Fr. Anton von Heinitz ; — Count von Bernstorf, Danish statesman, 1799 ; — King Frederick William III. and his Queen ; — Count von Finkenstein ; — Visit of the King and Queen at Tarnowitz (executed in conjunction with D. F. Loos) ; — Count von Solms-Tecklenburg ; — Dr Blumenbach, of Göttingen ; — Dr J. C. A. M. Theden, of Berlin ; — Dr Franz Josef Gall, Vienna, 1805 ; — Dr Johann Goercke, Berlin ; — Daniel Friedrich Loos (signed : **DAN. LOOS SOHN AUS DER ANSTALT**) ; — Assassination of Louis XVI. ; ℞. PLEURÉS ET VENGÉS LE! (signed : **F. L.**), 1794 (4 var.) ; — Immanuel Kant, 1804 ; — Birthday of King Frederick William II. and 550th Anniversary of the city of Berlin, 1787 (signed : **F. LOOS**). — Trial and Execution of Marie-Antoinette, 1793 ; — Memorial Medal of Madame Elizabeth de France, 1794 (sev. var.) ; — The Children of Louis XVI., 1794 (sev. var.) ; — Death of Louis, second son of Louis XVI., 8. June 1795 ; — Memorial Medal of the Dauphin, 1795 (sev. var.), &c.

Friedrich Loos engraved, in conjunction with his father, a series of medals of the victims of the French Revolution.

This artist's signature is usually **F. LOOS** ; — **FR. LOOS** ; — **LOOS FIL** ; — **F. L.** or **F. LOOS JUN.**

BIBLIOGRAPHY. — *As above.*

LOOS, GOTTFRIED BERNHARD (*Germ.*). Second son of Daniel F. Loos, born 6. August 1774, and died 29. July 1843 ; Mint-master at Berlin, 1806-1812 ; General Warden to the Prussian Mint, etc. In 1812 he opened the famous Die-sinking establishment of Loos at Berlin, which produced a large number of medals, and employed some of the best German medallists. The medallic establishment which he founded now exists as the "Berlin Medallic Mint of L. Ostermann (*q. v.*), formerly G. Loos." There are medals with the portraits of G. Loos and his father D. F. Loos made by C. Pfeuffer and Goetze respectively.

G. Loos is the author of a work on the art of detecting forgeries.

It is not possible to enumerate all the productions of the Loos Works, and I shall content myself with mentioning a few of the best known or more important ones : Portrait-medal of Augusta, Princess of Liegnitz (engraved by Gube) ; — Marriage of Crown-Prince

Maximilian of Bavaria with Mary, Princess Royal of Prussia, 5 Oct. 1832 (König); — Marriage of Charles, Prince of Hesse, with Princess Elizabeth of Prussia, 1836 (F. König); — Inauguration of the Railway from St. Petersburg to Paulovsk, 1837 (by König); — Third Centenary of the Incorporation of Pomerania into Prussia, 1821; — Carlo Spontini; — Rebuilding of the town of Gnesen, burnt down in 1819, 1823 (F. König); — Inauguration of the

Gottfried Bernhard Loos.

Frederick the Great Memorial at Berlin, 1851; — Marriage of the Crown-Prince Frederick William of Prussia with Princess Elizabeth Louise of Bavaria, 29. November 1823; — Prince Frederick William Louis of Prussia (afterwards William I.) joins the Freemasons and is elected Patron of the Prussian Lodges, 1840 (by H. Lorentz); — Railway Congress at Breslau, 1855; — 25th Anniversary of the Cologne "Dombauverein", 1867; — Marriage of Prince William (I.) with Princess Augusta of Saxony, 11. June 1829 (C. Pfeuffer); — Memorial Medal of the city of Coblence of the Marriage of the Crown-Prince William, 1829; with busts conjoined on obv. (engraved by Bubert); — Entry of George IV. into Hanover, 1821 (engraved by C. Voigt); — Peace of Paris, 1856, after the Crimean War (W. Kullrich); — Marriage of the Princess Royal of England with the Crown-Prince of Prussia, 1858 (W. Kullrich); — Richard Cobden; on his death, 1865, and Jubilee of the European Peace of 1815 (E. Weigand); — Marriage of Crown-Prince William of Prussia, with Princess Victoria of Schleswig-Holstein, 27. February 1881; — Birth of Prince William, 6. May 1882 (W. Kullrich); — Inauguration of the Gnadenkirche at Berlin, 1895; — Inauguration of the Emperor Frederick Memorial Church at Berlin, 1895; — The Russian Camp at Kalisch, 1835; with busts of Nicholas I. of Russia and Fred. William III. of Prussia; — Death of Prince Charles of Prussia, 21. January 1883;

— Marriage of Prince Charles of Prussia with Princess Mary of Saxony, 26. May 1827 (H. Gube); — Prize Medal of the Exhibition of Wittstock, 1885, with bust of Princess Mary Anne of Prussia; — Marriage of Prince Frederick of the Netherlands, with Princess Louise Augusta Wilhelmina of Prussia, 21. May 1825; — Marriage of Prince Albrecht of Prussia, with Princess Marianne of the Netherlands, at the Hague, 14. September 1830; — 50 years' Jubilee of Emanuel von Schimonski's priesthood, 1825; — Karl Theophil Anton, Rector of Görlitz, 1853 (Bubert); — Battle of Brienne, 1814 (Stettner); — La Belle Alliance, 1815 (busts of Wellington and Blücher); — Prince Blücher von Wahlstadt (sev. var.); — Johann von Diebitsch, Russian general, 1829 (Pfeuffer); — 90th Birthday of Field Marshal Count von Moltke, 1890 (A. Krüger); — Robert Schaerff, of Brieg, † 1880 (Kullrich); — Friedrich Daniel Schleiermacher, theologian, 1834 (Held); — Centenary of Schleiermacher, 1868; — Johann Steinbeck, of Breslau, 1819; C.F.H., Count von Wylich u. Lottum, of Lissa, 1834 (König); — Field Marshal Hans Ludwig, Count York von Wartenburg, † 1830; — Commercial Employés' Institute of Breslau, 1824 (H. Gube); — The Breslau Lodge of the Golden Sceptre, 1826 (Gube); — Marriage Medal of H. von Deckens, with Louise Gerhard, 1828 (Gube); — The Cholera Epidemics at Breslau, 1832 (C. Pfeuffer); — Congress of Physicians at Breslau, 1833 (C. Pfeuffer); — Visit of King Fred. William III. to Görlitz, in Silesia, 1835 (F. Koenig); — Agricultural Congress at Breslau, 1845; — Society of the Twelve, Breslau, 1846 (Schilling); — Badge of Riflemen of Neisse, 1850; — Second Centenary of the Friedenskirche at Schweidnitz, 1852; — Agricultural Show at Liegnitz, 1854; — Meeting of Representatives of the German Railway Companies, at Breslau, 1855; — Riflemen's badge of Breslau, 1856; — 260th Anniversary of the Rifle Brigade of Oels, 1860; — Rebuilding of the Town Hall of Frankenstein, Silesia, 1861; — 50th Anniversary of the Rifle Club of Gleiwitz, 1862; — The new Evangelical Church at Charlottenbrun, 1863; — Agricultural Show at Liegnitz, 1863; — Agricultural Show at Lauban, 1864; — Rifle Meeting at Peiskretchau, 1866; — Congress of Agriculturists, at Breslau, 1869; — Rifle Club badge of Brieg, 1874; — Rifle Club badge of Kanth, 1874; — Agricultural Exhibition at Oels, 1874 (2 var.); — Agricultural and Industrial Exhibition at Lauban, 1875; — Provincial Rifle Meeting at Glogau (1876); — Agricultural Exhibition at Neisse-Grottkau, 1876; — Congress of Butchers, Breslau, 1879; — Agricultural Exhibition at Liegnitz, 1880; — Patriotic Society of Oels, 1884; — Agricultural Society Medal of Löwenberg, 1892; — 25th Anniversary of Rybnik, 1893; — Agricultural Exhibition at Gleiwitz, 1898; — Johann Wolfgang von Goethe, 1826 (F.

Koenig); — Samuel Thomas von Soemmering, 1828 (C. Pfeuffer); — Edward Rüppell, 1828 (C. Pfeuffer); — Third Centenary of the Dutch community at Frankfort-on-M., 1885 (G. Kaupert inv.; O. Schulte F.); — Third Centenary of the Augsburg Confession, 1830 (C. Pfeuffer); — Medical College of Berlin, 1819; — Dr J. J. Berzelius, of Stockholm; — Dr G. F. von Adelmann, of Fulda; — Dr J. H. Barth, of Hamburg; — Dr Blumenbach, of Göttingen (sev. var.); — Count Dr Ellenberger; — Goethe (sev. var.); — Dr Carl F. von Graefe, of Berlin; — Dr D. E. Günther, of Duisburg; — Dr C. G. Hagen, of Koenigsberg (2 var.); — Dr Christoph Knape, of Berlin (2 var.); — Dr J. C. H. Meyer, of Berlin; — Dr H. W. M. Olbers, physician and archaeologist of Bremen; — Dr J. C. Reil, of Berlin; — Dr E. Rueppell, of Frankfort-on-M.; — Schiller (3 var.); — Dr S. J. von Soemmering, of Frankfort-on-M. (2 var.); — Dr J. Wendt, of Breslau (2 var.); — Hamburg Hospital, 1823; — Prussian Geneva Cross Society, 1873; — German Congress of Naturalists and Physicians, Hamburg, 1830; — German Congress of Naturalists and Physicians, Breslau, 1833; — Vaccination in Prussia; — Dr Balthazar Kaufmann; — Daniel Friedrich Loos; — Lorenz Oken (really Okenfuss), a famous naturalist, 1779-1851 (by Koenig); — Martin Luther; R. Zwingli and Melanchthon, Jubilee of the Reformation, 1817; — Death of King Frederick William III., 1840 (by König); — Golden Wedding of Count and Countess Christian Frederick of Stolberg, 1818; — Death of Francis I., Austrian Emperor, 1835 (by König); — Clement Wenceslaus Lothaire, Prince Metternich, 1835 (by Held); — Charles, Prince of Schwarzenberg; — 11th Centenary of the discovery of the Teplitz Springs, 1862; — Jewel of the Lodge of the Golden Lion of Dantzig; — Semi-centennial celebration of the Freemasons of the Lodge of the Three Gavels, Halberstadt (by Schilling); — Centennial celebration of the Lodge, Ferdinand of Felicity, Magdeburg, 1861; — Charles, Grand Duke of Mecklenburg-Strelitz, † 1816; — Christian Charles Fred. William, Baron von Nettelbladt, † 1843; — Mecklenburg's first Masonic Lodge, founded at Schwerin, 1854; — Inauguration of a Monument to Frederick the Great, 1840; — The Lodge Archimedes of the Three Trestle Boards, Altenburg; — Johann Wilhelm Ellenberger (von Zinnendorf), 1826; — Dr Ehmsben, of Osnabruck, 1827; — Frederick, Prince and Heir of the kingdom of Prussia, received into the Order of Free Masons, 1838; — John Michael Palmie, of Berlin, 1840 (by C. Pfeuffer); — Frederick William Louis, Prince of Prussia, initiated into the Order of Freemasons, Berlin, 1840 (by Lorenz); — Frederick II., founder of Freemasonry at Berlin, centennial medal, 1840; — William Louis Victor, Count Henckel von Donnersmarck, 1841, etc.

J. E. Bennert describes six Portrait-medals of Prince Bismarck, struck to commemorate various events of his life (*Bismarck-Medaillen*, 1904), and issued at the Loos Mint.

Among the more important medallists who worked for the Loos Medal Mint and whose signature occurs in connection with that of **G. LOOS** are : H. F. Brandt, of La Chaux-de-Fonds ; Friedrich König, of Berlin ; Carl Pfeuffer, of Suhl ; Ludwig Held, of Altenburg ; Heinrich Gube, of Breslau ; W. Kullrich, of Berlin ; G. Kaupert ; Otto Schulte, and others.

The founder, Gottfried Loos, who died in 1843, was succeeded as Director by L. Ostermann, 1843-1879 ; Emil Krüger, 1879-1895 ; and Arthur Krüger, since 1895.

Bibliography. — *As above.* — E. Fiala, *op. cit.* — Marvin, *Masonic Medals*, Boston, 1880.

LOOS, GEORG FRIEDRICH (*Germ.*). Medallist and Mint-engraver at Nuremberg, 1742-1762, and Würzburg, 1762-1766. He was the son of Karl Friedrich Loos. We meet with his signature on Thalers

Thaler of Ratisbon, 1756 by G. F. Loos.

and other currency of Nuremberg, Würzburg (Thalers of Adam Frederick, Bishop of Würzburg, 1763-1765 (2 var.) and Ratisbon.

Bibliography. — *As above.*

LOOS, KARL FRIEDRICH (*Germ.*). Medallist, and Mint-engraver at Nuremberg, 1745-1776. Kirmis gives his date as 1756-1770, and states that his issues are signed : **L.**

LOQUE (*French*). Medallist of the early part of the nineteenth century. His signature : **LOQUE** occurs on the following medals : Visit of Pius VII. at Paris, 1804 (4 var. ; one signed : **LOQUE**

IN*venit*) ; — Pius VII., Paris, 1805 (℞. Crucifix, etc.); — Pius VII., Paris, 1806, etc.

BIBLIOGRAPHY. — Edwards, *The Napoleon Medals*, Paris, 1837.

LORDONNOIS, MARCEL PROSPER (*French*). Contemporary Sculptor and Medallist, born at Paris ; pupil of Mouchon, F. Vernon and Kluge. At the Salons of 1896, 1898, 1902, 1903, 1904, and 1906 he exhibited several Medals and Portrait-plaquettes, which display a good taste and technical ability. One of them, that of Mlle Dugat I have seen ; and also one of Mlle Jeanne Cordonnier. At the Salon of 1905, he exhibited : Portrait of Mme M. B*** ; — Mlle M. B. A*** ; — A. Bassinet, senator; — G. Marion, surgeon ; — Head of the French Republic ; — M. Mollier ; — Senynha, etc., and was awarded a Mention honorable ; — 1906. Portrait-plaquette of M. Paul Chautard, president of the Conseil municipal ; — Tir aux pigeons ; — Musique ; — Diane ; — Gallia ; — Inauguration medal of the Théâtre royal at Ostend ; — Portrait of Marcelle de B***, etc.

LOREDANO, ZUANO (*Ital.*). Mint-overseer at Venice, 1590-1592. His initials **Z. L.** occur on some of his coins.

LORENZ, CARL HEINRICH (*Germ.*). Medallist and Coin-engraver, born at Berlin on the 24th of August 1810 ; died in the seventies. He studied first at the Berlin Academy, then at Vienna, visited Italy, and returned to Berlin, where he was working up to 1848, when he obtained employment as Engraver and Medallist to the Mint of Altona, from the Danish government. From 1859 to 1861 he filled the post of Chief Medallist at St. Petersburg, and definitely settled at Hamburg towards the end of 1861. For some years he worked in conjunction with his son Johann, their joint productions being signed : **H. LORENZ U. SOHN.**

By Heinrich Lorenz are the following medals : Portrait-medal of Gutenberg ; — Ministerial Director Beuth ; — Prize Medal of the Hamburg Agricultural Exhibition, 1869 ; — Hamburg Künstler-Verein, 1869 (signed : **LORENZ U. SOHN**) ; — The United Masonic Lodges of Hamburg, 1870-71 (signed : **H. LORENZ U. SOHN**) ; — Dr Christoph Heinrich Pfaff, of Stuttgart, 1843 (2 var.) ; — Cholera, Chiavari, 1837 ; — Commemorative medal of the German Industrial Exhibition at Berlin, 1844 ; — The Holstein-Schleswig Insurrection, 1848-1851 ; — Frederick William Louis, Prince of Prussia, initiated into the Order of Free Masons, 1840 ; — William Louis Victor, Count Henckel von Donnersmarck, 1841 ; — Monument to Frederick the Great at Breslau, 1840 ; — Patriotic Society of Schweidnitz-Jauer ; — Prince and Princess Leopold of Lippe, 25th Anniversary, 1845 ; — Commemorative medal of the First Diet at Frankfort-on-M., 1848 (**LORENZ F.**).

Lorenz signed his medals : **LORENZ** ; — **H. LORENZ** ; — **H. L.**

Both he and his son were employed by the Loos Medallic Mint to cut dies for medals at various times.

Bibliography. — Bolzenthal, *op. cit.* — Friedensburg, *op. cit.* — Menadier, *op. cit.*

LORENZ, HANS (*Germ.*). Mint-warden at Teschen, 1620-1624 and 1643-1649.

LORENZ, JOHANN JACOB (*Germ.*). Medallist to the Mint of Hamburg, born at Berlin, 24. June 1845, died 29. August 1887. He was the son of the medallist Carl Heinrich Lorenz, from whom he received his first tuition. From 1864 to 1867, he was a student at the Berlin Royal Academy of Arts, and while residing in the Prussian capital he occasionally worked for the Loos Medallic Mint. He then visited Dresden and was employed there by the Court-medallist Friedrich Hermann Jahn. By the end of 1868 we find him back at Hamburg. On the opening of the mint of Hamburg, in 1874, he was appointed Medallist and Mint-engraver, and he died in office, from an apoplectic fit brought on by overwork.

Johann Lorenz is the author of numerous Medallic works, Reliefs, Portraits, Commemorative medals, etc., some of which he executed in conjunction with his father. The coins struck at Hamburg, from 1874 to 1887, were also engraved by him. Among his best known productions are : Large official commemorative medal of the Completion of Cologne Cathedral, 1880 ; — Medal of German Coastguards and Seamen, 1881; — Prize Medal of the Geographical Society of Hamburg, with bust of the burgomaster Gustav Heinrich Kirchenpauer, 1881 ; — Burgomaster Hermann Ant. Corn. Weber, 1885 ; — Portrait-medallion of Carl Heinrich Lorenz ; — Baptism of the medallist's daughter, Anna, 24. August 1878 ; — The United Lodges of Hamburg, 1870-1871 (signed : **LORENZ U. SOHN**) ; — Prince Bismarck ; — The Curiosities of Hamburg ; — Hamburg Künstler Verein, 1873 ; — Portrait-jeton of Prince Bismarck (1871) ; — Prince Bismarck, 1872 (edge inscribed : NICHT NACH CANOSSA) ; — Dr John Martin Lappenberg, numismatist, of Hamburg, 1864.

" Lorenz Starb ", observes Dr Erbstein, " da er sich bei seinem rastlosen Eifer eine Nervenkrankheit zugezogen, in Folge eines Gehirnschlages. Von ermüdlichem Schaffensdrange beseelt, begeistert für alles Schöne, neidlos gegen Andere, mit den trefflichsten Eigenschaften des Herzens ausgestattet, hinterlässt er bei seinen zahlreichen Freunden auch als Mensch das beste Andenken.

Bibliography. — Dr Erbstein, *Blätter für Münzfreunde*, 1887, col. 1354.

LORENZ, PAUL (*Germ.*). Mint-engraver at Breslau, 1627.

LORENZALE (*Span.*). Designer of a medal, engraved by Jubany, on the Inauguration of the Barcelona to Matano Railway, 1848.

LORENZANUS, J. AND. (*Ital.*). According to Bonanni, *Numismata Pontificum Romanorum*, vol. II, p. 785, n° XI, Lorenzanus engraved a medal with bust of Pope Alexander VIII., commemorating the gift by Queen Christina of Sweden of her library to the Vatican, 1690. Hildebrand describes the piece from Bonanni's drawing.

BIBLIOGRAPHY. — Hildebrand, *op. cit.*, I, 321.

LORENZO PARMENSE. *Vide* **FRAGNY** (Vol. II, p. 133).

LORENZO DE' MEDICI, surnamed the Magnificent, Ruler of Florence, 1469-1492, and the greatest Patron of Art that ever

Portrait of Lorenzo de' Medici, by Domenico di Polo
(enlarged from the cameo in the Bibliothèque Nationale, Paris).

lived. He gathered around him all the most renowned painters, sculptors, gem-engravers, literati and poets of his time. At his

court at Florence, Michel Angelo essayed the first strokes of his chisel, and many artists, amongst them, Brunelleschi and Donatello, owed their prosperity to the protection of this enlightened Prince.

"Laurent", says Müntz (*Histoire de l'Art*, vol. I, p. 56), "est l'arbitre du goût; c'est lui qui dirige l'évolution suprême de la Renaissance florentine, et dont les artistes ou les amateurs de l'Italie entière sollicitent respectueusement les arrêts; l'homme d'initiative qui découvre les talents nouveaux et l'amateur prodigue dont les largesses peuplent Florence de chefs-d'œuvre."

"Lorenzo's intellectual powers were of exceptional strength and versatility. He could speak with equal fluency on painting, sculpture, music, philosophy and poetry. But his crowning superiority over every other Maecenas known to history lay in his active participation in the intellectual labours that he promoted (*Encycl. Brit.*).

Lorenzo de' Medici was an enthusiastic collector, both of antiques as well as of gems cut in his own day. The finest cameo in his collection was, perhaps, the Tazza Farnese, which is now in the museum at Naples. Many of the gems which belonged to him, and are now dispersed chiefly in the museums of Naples, Florence, and Paris, bear the inscription "**LAVR MED**".

But not only was he by far "the most celebrated, as he was the most powerful and the richest", says Davenport (*Cameos*, 1900, p. 52), "but he was also probably a real lover and judge of first-rate art for its own sake. He gave advice and directions to medallists and gem-engravers, showing what keen interest he took in that particular branch of art. Giovanni delle Corniole was one of Lorenzo's favourite cameo-and intaglio-cutters, and one of his pupils, Domenico di Polo, executed a fine cameo-portrait of the Prince (*illustrated*), which is preserved in the Cabinet des Médailles of the Bibliothèque nationale, Paris.

Bibliography. — *Vide* also Vol. I., *Introd.*

LORFELIN or **L'ORFELIN**. *Vide* **DARMAND L'ORFELIN** and **JEAN DARMAND** *dit* **L'ORFELIN** (Vol. I, p. 336). Mint-engraver at Paris, born about 1600; died there 6. December 1669. He became Mint-engraver General, 1626. *Vide* **ORPHELIN** infrâ.

L'ORFÈVRE, REMI (*French*). Goldsmith and Die-cutter at the Mint of Sainte-Menehould, *circ.* 1394-1402.

LORIEUX, JULIEN (*French*). Contemporary Sculptor and Medallist, born in Paris; pupil of Alphée Dubois and Georges Lemaire. He has been very successful, and his exhibits at the Salons since 1899 have met with approval from the best critics.

His medallic productions are not numerous. I have only noticed: Vierge (14 mill.); — Première Communion (Plaquette without R/L.);

— St. Sebastian (*illustrated*). — The Villager and the Serpent (the last two executed in commission for the firm of Arthus Bertrand et Béranger, of Paris); — Première Communion (Medal); — Virgin and Child, etc.

St. Sebastian.

"St. Sébastien", observes M. Babelon, in *Revue de l'Art*, 1903, II, 26, "est une excellente étude d'anatomie; il y a de la souplesse dans le modelé de ce grand corps renversé en arrière et percé de flèches."

LORION, GABRIEL NICOLAS LOUIS (*French*). Contemporary Gem-engraver, born at Paris; pupil of Lucien Staiget. This artist exhibited at the Salon of 1886 a sardonyx cameo representing Herakles.

LORME, ABEL DE (*French*). Director of the Mint at Perpignan, 1829-1837; distinctive mark : a bunch of grapes.

LORMIER, ÉDOUARD (*French*). Contemporary Sculptor, born at St. Omer in 1847; pupil of Jouffroy. By him are a number of Portrait-medallions : 1868. V. Lormier; — 1869. Mlle F. Lormier; — 1873. C. Lormier; — U. Lormier; — 1874. M. Le Marié des Landelles; — 1888. Alfred Leroux; — 1900. Plaquette (souvenir du Palais de l'Optique), a very pretty work.

LORRENNE, JEHAN DE (*French*). Mint-master and contractor at Tours, *circ.* 1426-1429, in conjunction with Jehan de Chantemerle, Guillaume Le Roy and Jehan Alleaume. They struck Blancs of Charles VII., bearing as mint-mark, a tower.

BIBLIOGRAPHY. — Faivre, *État actuel des Ateliers monétaires français.*

LORRIS, GUILLAUME DE (*French*). Known also as **GUILLERMIN**, or **GUILLEMIN DE LORRIS**, or **DE LORRY**, 1350-1371. He was appointed Die-cutter at the Mint of Lyons, and engraved jetons (*getouers*) for Louis de France, Duke of Orleans.

BIBLIOGRAPHY. — Rondot, *Les Graveurs de Lyon*, 1897. — Rondot, and De La Tour, *op. cit.*

LORTHIOR, or **LORTHIOIR, PIERRE JOSEPH** (*French*). Sculptor and Medallist, born at Lille on the 22. January 1733, became "Engraver to the King" in 1776, and died at Paris on the 8th of March 1813, at the age of eighty.

He is the author of a number of medals and jetons, also medallions and plaquettes "of elegant design and fine execution", and he took part in 1791 in the competition for the coinage. He was especially clever as an Engraver of seals and gaming counters, and produced some good work in gems.

Lorthior signed : **LORTHIOR.F.** ; — **LORTHIOR. LOR.F.** ; or *Lorthior*.

The following medallic productions by him are described by Van Hende : *Medals and Jetons*. De Caumartin, 1756 ; — Duc de Berry, 1761 ; — Comte de Provence, 1771 ; — Procureurs au Châtelet, 1766 signed : **LOR.**) ; — Constabulary of France, 1770 ; — Louis Phelipeaux, Comte de St. Florentin, 1778 ; — Another, of 1770 ; — Duc de Choiseul, 1765 ; — Marriage of the Dauphin, 1770 ; — Madame la Dauphine, 1770 ; — Comte d'Artois (later Charles X.), 1773 (118 mill.) ; — Comte d'Artois, 1775 ; — Académie de Marine, 1769 ; — École des Beaux-Arts, 1774 ; — Caisse d'Escompte, 1776 ; — Ordre de St.-Louis (remis en honneur par Louis XVI), 1779 ; — États de la Flandre wallonne (signed : **LOR.F.**) ; — De Montbarey, 1778 ; — Duchesse d'Aumont (sev. var.) ; — Charles Alexandre de Calonne, 1784 ; — Visit to the Paris Mint of the Princes of Lorraine, 1786 ; — "Maison philanthropique" of Versailles, 1786 ; — "Maison philanthropique" of Paris, 1781 ; — C. Gravier, comte de Vergennes, 1784 ; — Sugar Refineries of Bordeaux, 1786 ; — The City of Bordeaux ; — Marquis de Beaupréau ; — Muguet-Daugeret de Montgant of Lyons, 1782 (signed : **LOR.**) ; — City of Lyons (signed : **LOR. F.**) ; — Sir James Harris, 1786 ; — Louvenie ; — Vétérance des Sergents ; — Correspondance générale et gratuite pour les sciences et les arts, 1777 ; — OTIUM CUM DIGNITATE, 1780 ; — Capitainerie royale des chasses de la Varenne du Louvre, MDCCLXXII ; — Théâtre de la Salle Louvois ; — Brevet d'invention ; — Hunting, &c.

Seals and Gems. Seal of Madame la Dauphine (2 var.); — Seal of the Comte d'Artois; — Seal of Queen Marie Antoinette of France,

Obv. of Pattern Ecu of Louis XVI., 1796, by Lorthior.

1774; — Seal of the Duc d'Orléans (ex. MDCCLXXXII. LORTHIOR IN ET S); — Signet, PRUDENCE SUCCÈS; — Various other private signets.

Repentir, Plaquette by P. Lorthior.

Coins. Pattern of R℞. of Louis XVI. Double Louis of 48 livres, 1786; — Pattern of R℞. of 20 Sols, 1785; — Pattern of obv. of Louis XVI. Ecu, 1791 (*illustrated*); — Obsidional Bon pour 40 Sols à échanger en Assignats par Dairolant et Comp. l'an 4 de la Lib. 1792; — Pattern 5 Décimes, an 8 (2 var.); — Pattern 2 Décimes, an 8 (signed : **LOR F.**).

Plaquettes. Récompense et Punition (119×99 mill.); — Séduction; — Repentir (*illustrated*); — Prudence (signed : **LORTHIOR—AN 1805**); — Succès.

Lorthior wrote in 1791 a Mémoire on the manufacture of assignats which he addressed to the Assemblée nationale.

Bibliography. — Ed. van Hende, *P. Lorthior et son œuvre*, Lille, 1898. — N. Rondot and H. De La Tour, *Les Médailleurs et les Graveurs de monnaies en France*, Paris, 1904. — Bulletin de numismatique, 1898, p. 77. — Revue belge de numismatique, 1877, p. 310.

LÖSCH, FRANZ XAVER or **JOSEPH** (*Germ.*). Medallist, born in 1770 at Amberg, died in 1826; pupil of J. G. Whitska. He resided at Munich, and, says Bolzenthal, "was much employed by the Bavarian Court, and one of the first who in Germany exercised the art in fine taste and after the example of the French in the old style. His numerous productions prove this; they chiefly refer to events in the reign of King Maximilian Joseph."

He was appointed Chief-engraver at the Mint of Munich in 1808. In 1810 he visited Paris.

Amongst Lösch's medals I may mention : Death of Celestin Steiglehner, last Prince Abbot of St. Emmeran's Benedictine Institution at Ratisbon, 1819; — Presentation Medal of the States of Bavaria to King Maximilian Joseph on the first Anniversary of the Constitution, 1819; — 25th Anniversary of Max-Joseph's Reign, 1824; — Marriage of Prince Frederick William of Prussia with Princess Elizabeth Louise of Bavaria, 16. November 1823 (R℞. by Stiglmaier); — Marriage of the Emperor Francis II. with Princess Caroline of Bavaria, 1816; — Death of Prince Maximilian Joseph, 1803; — Medal of Merit, 1801; — Restoration of the Kingdom of Bavaria, 1806 (2 var.); — Medal of Merit (*Der Tapferkeit*); — Another (*Dem Verdienste*, &c.); — Peace of Tilsit, 1807; — Jeton (seated philosopher); — Medal of the Academy of Sciences; — Others (4 var. (a) Minerva standing; (b) MERENTI; (c) INGENIO ET INDUSTRIA; (d) OB MILITES, &c.); — Würzburg Polytechnic School; — Inauguration of the Royal Mint, 1809; — The Bridge over the Isar, 1814; — Visit of Alexander I. of Russia to Munich, 1815; — Visit of Francis I. of Austria, 1815; — Soolenteigung Berchtesgaden, 1817; — "Sanftmuth"; — Lion Monument of Vilshofen, 1823; — Various Proclamation Medals, 1824, of Munich, Memmingen, Sonnthofen, Landshut, &c.; — Jeton of

1824; — Laying of the foundation stone of the Synagogue at Munich, 1824; — Rebuilding of the K. Hoftheater, 1824; — "The fine Fountain" at Munich, 1824; — Visit of the Archduke Francis Charles to the Royal Mint, 1824; — Visit of Prince John of Saxony to the Royal Mint, 1824; — Medals of celebrated Men (for the Durand Series); — Portrait-medal of Queen Karoline Friederike Wilhelmine; — Visit of the Crown Prince Ludwig I. of Bavaria to Innsbruck, 1810; — Laying of the foundation stone of the Glyptothek at Munich, 1816; — King Ludwig of Bavaria; — Another; ℞. RERVM COGNOSCERE CAVSAS; — Marriage of the Crown Prince Ludwig with Princess Therese Caroline of Saxe-Altenburg, 1810; — Eugène de Beauharnais, Vice-Roy of Italy, 1824; — Maximilian I., Duke of Bavaria, 1821; — Fountain of Nuremberg, 1829; — The Pantheon of Rome; — The Academy of Bavaria, &c.

Lösch, who always signed his medals: **LOSCH**, is given the Christian name of **JOSEPH** by Kull, and the period of his activity at Munich is placed between 1802 and 1826.

Bibliography. — Bolzenthal, *op. cit.* — Menadier, *op. cit.* — *Sale Catalogues.* — Kull, *Repertorium zur Münzkunde Bayerns*, München, 1900.

LÖSCH, JOSEPH JUNR (*Germ.*). A son of the last, was born at Munich, 1804; also a Medallist, died at Munich, in 1843. He became Chief Medallist to the Munich Mint in 1834, and executed many interesting medals of fine workmanship.

Bibliography. — Kull, *op. cit.* — Beierlein, *op. cit.*, IV, nº 75. — Singer, *Allgemeines Künstler Lexikon*, 1898.

LOSE, ALBRECHT (*Germ.*). Mint-master at Wiesbaden, 1560.

LOSEN (*Germ.*). I have met with the signature: **LOSEN F.** on a medal of Francis II., Emperor of Austria, 1813.

LOSSIER, ÉDOUARD (*Swiss*). Designer of numerous Swiss medals, struck during the last twenty years at Geneva, and engraved by H. Bovy, C. Richard, G. Hantz and others. They mostly commemorate local events of Geneva.

Bibliography. — *Bulletin et Revue suisses de numismatique*, 1882-1902.

LÖTH, JOHANN JOSEF (*Bohem*). Mint-engraver at Prague, 1717. A Thaler of that date (Joachimsthal Miningthaler) bears his initial **L.**, and has on obv. a laur. bust of the Emperor Charles VI.

LOTHEBURY, RICHARD DE (*Brit.*). Mint-master at St. Edmundsbury, under Edward I.

LOTTARD, FOURNIER (*French*). Mint-engraver at Valenciennes, *circ.* 1434.

LOTTIN, ANTOINE FRANÇOIS (*French*). Coin-engraver and engineer, born at Paris on 23. September, 1740, died at Orleans, 6. February 1808. I have been unable to trace any other particulars concerning this artist.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

LOUGH (*Brit.*). Designer of a Portrait-medal of Edward Forbes, engraved by L. C. Wyon, in 1854.

LOUIS (*French*). Engraver at Paris, *circ.* 1670-1675. He is the author of some jetons of the city of Paris.

LOUIS, HUBERT NOËL (*French*). Contemporary Sculptor, born at St. Omer (Pas-de-Calais) on the 1st of April 1839; pupil of Jouffroy. By him are Portrait-medallions cast in bronze : Abbé Derguesse, 1867; = Mme L. B*** (medallion in silver), 1869; — Abbé Binet (med. in silver), 1873; — President Quenson, 1875; — M. B***, 1877; &c. His productions in sculpture and statuary are both numerous and important.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

LOUIZI (*Ital.*). Medallist of the first half of the nineteenth century, who worked for Durand's series. His signature, **LOUIZI F.** occurs on a Portrait-medal of Pasquale de' Paoli, the Corsican patriot, on his death at London, 1807 (published in 1844).

BIBLIOGRAPHY. — Dr F. P. Weber, *op. cit.*, p. 118.

LOUP, ANTOINE (*French*). Goldsmith of Lyons, was employed as Die-cutter at the Mint there. On 14. September 1429 he was appointed Engraver to the Mints of Romans, Montélimar and Crémieu, and he remained in office until his death in 1433.

BIBLIOGRAPHY. — Rondot, *Graveurs lyonnais.* — Rondot and De La Tour, *op. cit.*, p. 145.

LOURS, COLIN (*French*). Goldsmith and Seal-engraver of Arras, *circ.* 1387, who worked for the Comte de Nevers.

BIBLIOGRAPHY. — Lecoy de la Marche. *Les Sceaux*, Paris, 1889.

LOUVET, JACQUES (*French*). Mint-master at Saint-Lô, 1522-1523.

LOUVIERS, JACQUES DE (*French*). Mint-master at Paris, *circ.* 1535. There is a jeton with his arms, engraved by Guillaume Feuret.

LOVETT, GEORGE HAMPDEN (*Amer.*). Medallist, born at Philadelphia, February 14, 1824, died at Brooklyn, January 28, 1894.

The following particulars of this Engraver's life are borrowed

from Mr. W. E. Weeks' obituary notice in *Amer. Journ. of Numismatics*, April 1894, p. 104.

"When still an infant, Lovett's father moved to New York, and there the artist spent the greater part of his life. His father, Robert Lovett, and his brothers John D., and Robert, all of whom he outlived, were die-sinkers. After giving George a common school education, his father took him into his employ, at the age of sixteen, to learn the art of engraving and die-sinking. He spent the rest of his life at that business, in New York City, and during the last twenty-five years, he resided in Brooklyn.

"In March 1873, he issued a circular, in which he claimed "that medal die-sinking is a distinct branch of art"; thus showing his own high estimate of the possibilities of his profession. He thought "competition for national coins and medals should be thrown open to all". Solomon said, "Of making many books there is no end". If he could have seen the hundreds (shall we say thousands) of medals, to which G. H. Lovett stood sponsor, he certainly would have included medals also in his ejaculation. As one of his friends somewhat mildly expresses it, "he was prolific". He certainly was.

"In his advertisement, in April 1879, in the *American Journal of Numismatics*, which continued in the *Journal*, without change, until October, 1890, he referred to but four of his patrons by name, Hamilton College of the City of New York, the American Institute, and the Whiting Manufacturing Company. He announced as on hand, for sale, the issues of Mr. Wood's series and of the New York Medal Club. He advertised to design and execute Medals for Societies, Schools and Colleges, and promised particular attention to Political Tokens and Commemorative Historical Medals and Numismatic Series.

"Lovett kept no list of his productions, many of which he donated to the American Numismatic and Archaeological Society. His medals tell the story of the Centennial Exposition, Philadelphia, 1876; — the World's Industrial and Cotton Centennial Exposition, New Orleans, 1885; — the North, Central and South American Exposition, New Orleans, 1886; — the Piedmont Exposition, Atlanta, 1887; — the American Exhibition, London, 1887; — and the World's Columbian Exposition, Chicago, 1893. Numismatic, Historical, and Agricultural Societies, Colleges and Schools, and the Social Clubs, American and foreign, the Masons, Odd Fellows, Grand Army, National Guard, firemen and politicians have sought his aid, time and time again.

"His work commemorates the battles and principal events of the Revolution and the Civil War, the erection of statues and monuments, and the dedication of cathedrals, churches and public or

historic buildings. Medals were designed by him to celebrate events abroad as well as at home. He cut the dies for the coins of Honduras, and for the plantation or *hacienda* currency on the Island of Cuba. The Lord's Prayer, on a diameter of less than half an inch, he cut without the aid of a reducing machine.

" His membership in the American Numismatic and Archaeological Society dates from December 23, 1867. He engraved the plate for the printing of certificates of membership, and cut the dies for the striking of membership medals of the Society in 1876.

" He was married three times. His first wife was Sarah Basmore. He married his third wife, Mary A. Turzanski, September 7, 1868. She survives him, with three children, Mary Emma Lovett, Robert Lovett, and Joseph P. Lovett.

Medalet of George Washington, by G. H. Lovett.

" His last illness was but short, but he had been in failing health for several years. He had a press at his house, where he could work quietly and without interruption. Only a short time before his death, he brought home a gold planchet to strike, and told his wife he should spend the afternoon at home striking the medal. When night came, he said, with evident feeling, that he was too feeble to undertake the work, and he should have to get some one else to do it. Death had set his seal upon him! He died of nervous prostration, January 28, 1894, at his residence, No. 26. Irving Place, Brooklyn ".

Among the works of G. H. Lovett which have come under my notice, I may mention : Series of 16 Portrait-Medalets of U.S.A. Presidents, from Washington (*illustrated*) to Lincoln (some signed : **G. H. LOVETT** ; — **G.H.L.** ; — and **GHL**^{NY} ; others unsigned) ; — Several medals of Washington ; — Dr E. K. Kane (3 var.) ; — Dr Valentine Mott, Med. Dep^{t} of University of New York ; — St. John's Floating Hospital, New York ; — Washington Kranken-Unterstützung's Verein ; — Dedication of the Masonic Temple in New York, June

1875 ; — Benjamin Franklin ; — The Olive Branch Lodge, 1877 ; — Lake City Lodge ; — Hopkins Lodge, Black Jacques Grove, Texas ; — Holland Lodge, State of New York ; — Solomon's Lodge, N° 1. Po'keepsie, New York ; — Armory Seventh Regiment, Grand Lodge, New York ; — Inauguration of the Railway from Bahia de la Habana to Matanzas, Cuba, 1858, etc.

The present owners of Geo. H. Lovett's works are **ROBERT SNEIDER & C°**. 145, Fulton St., New York (*q. v.*).

BIBLIOGRAPHY. — W. R. Weeks, *l. c.* — Marvin, *op. cit.* — J. R. Snowden, *The Medals of Washington*, Philadelphia, 1861. — Rosa, *Monetario Americano*, 1892.

LOVETT, JOHN D. (*Amer.*). Brother of the last ; also a Die-sinker at New York.

LOVETT, ROBERT (*Amer.*). Father of G. H. Lovett. Die-sinker at Philadelphia, later at New York. By him are various medals, one of which, that of the Medical Society of New York County has been brought to my knowledge by Dr H. R. Storer. It is dated 1806 (*Am. Journ. of Num.*, n° 1553).

LOVETT, ROBERT (*Amer.*). A brother of G. H. Lovett ; also a Die-sinker at New York. G. H. Lovett outlived both his brothers John D. and Robert.

LOVETT, ROBERT JUN^R (*Amer.*). A son of G. H. Lovett, residing at Philadelphia, where he is practising as a Die-sinker. He is the author of a Portrait-medal of Stephen Girard, of Philadelphia (*Am. J. of N.*, n° 203^a) ; — Medals of Washington, and others.

LÖW, CONRAD (*Germ.*). Mint-master at Steinfurt, 1617-1632.

LOW, WOLFGANG (*Bohem.*). Mint-master-general at Plan, *circ.* 1624-† 1631.

LÖWE, JOHANN HEINRICH (*Germ.*). Mint-master at Hamburg ; his initials **I. H. L.** occur on Thalers of 1726, 1735, 1748, 1759, &c.

LÖWEL (*Germ.*) Mint-master at Saalfeld, 1803-1833. His distinctive mark occurs also on coins of Reuss in 1807 and 1812. *Vide* Schlickeysen-Pallmann, *op. cit.*, p. 278. I have noticed his initial **L** on a Conventionsthaler of Francis, Duke of Saxe-Coburg-Saalfeld, 1805, Conventionsthaler of Henry XIII. of Reuss, 1807, 1812, Gulden, and Half Gulden.

LÖWEN, MAX (*Germ.*). A Jew, who in conjunction with Zwirner, contracted for the working of the Mint at Brünn, 1620-1624.

LÖWENBACH, J. W. (*Germ.*). Medallist and Die-sinker, who worked at Munich, *circ.* 1824-1860. He engraved the following medals : Inauguration of the new Synagogue at Munich, 1826; — Inauguration of the statue "Bavaria" at Munich, 1850; — Seventh Centenary of Munich, 1858; — 50th Anniversary of the October Festival at Munich, 1860, &c.

BIBLIOGRAPHY. — J. V. Kull, *op. cit.* — V. Eyb, *Die Münzen und Medaillen der Stadt München*, 1875.

LÖWENSTARK & SONS, A. D. (*Brit.*). A Jewish firm of Masonic Jewellers and Die-sinkers, who had two branches, one in the Strand, and the other in Aldersgate St., London. E.C. It failed, and at the end of 1895, Mr. Loewenstark left this country for Buluwayo, Rhodesia, Messrs Spink and Son purchasing his plant, dies, &c.

Loewenstark and Sons issued a number of Prize Medals for Agricultural, Sporting, Masonic &c. Societies, and a Portrait-medal of Sir Moses Montefiore, Bart., F.R.S. 1884.

LÖWENSTEIN (*Germ.*). Die-sinker at Wiesbaden, *circ.* 1849. He signed a Medal commemorating the Capture of the Danish frigate Gefion off Echernförde, 5. April 1849, and intended as a Reward to the *Brave German Warriors. Vide* Isenbein, *op. cit.*, p. 178.

LOWS, CARL FRIEDRICH (*Germ.*). Die-sinker at Nuremberg, *circ.* 1756-1770. His productions are signed **C.F.L.**

LOWYS or **LODEWICK, JOHN** (*Brit.*). Mint-master at London and Calais, *anni* 1-2 of Henry V., 1412-1413. In a contemporary document, he is styled *Master and Worker of the mints of London and Calais.*

BIBLIOGRAPHY. — Ruding, *op. cit.* — Serrure, *Dict. géog. de l'histoire monétaire de France.*

LOY, ERASMUS (*Germ.*). Modeller at Ratisbon, *circ.* 1520.

BIBLIOGRAPHY. — W. Schratz, *Regensburger Inedita und Seltenheiten*, 1640.

LOYARD (*French*). Mint-engraver at Pau, 1695-1717. M. Blanchet has recorded various payments which were made to this Die-cutter in 1695 and 1696. His successor in 1618 was Pierre Duvivé.

BIBLIOGRAPHY. — J.-A. Blanchet, *Les Graveurs en Béarn*, Dax, 1888. — Id., *Histoire monétaire du Béarn.* — Rondot et De La Tour, *op. cit.*

LOYET, GIRARD (*French*). Goldsmith, and Mint-engraver to the Duke of Burgundy, Charles the Bold, at Lille, *circ.* 1466-1467. He was appointed Mint-master-general at Antwerp, 27. November 1477, but entered office only in 1495.

LOYET, HUGUENIN (*French*). Mint-engraver at Dijon, *circ.* 1460; he engraved *gectoirs* for the Chambre des Comptes.

LOYET or **LOUYET, PERRENOT** (*French*). Mint-engraver at Dijon and Châlon, *circ.* 1429-† 1437. He succeeded at Dijon Andry de Wailly in 1433.

BIBLIOGRAPHY. — N. Rondot et H. De La Tour, *op. cit.*

LOYR, LOUIS. *Vide* **LOIR** *supra.*

LOYSEAU, AMÉDÉE CHARLES (*French*). Contemporary Sculptor, born at Paris. A Portrait-medallion, entitled "Venando" was exhibited by him at the Salon of 1886.

LOZANO, ESTEBAN (*Span*). Contemporary Medallist of Madrid, by whom I have noticed a commemorative medal, dated 1879, on the Inauguration of the Railway from Madrid to Ciudad Real.

L. P. or **ꝑ.** *Vide* **LAURENTIUS PARMENSIS.** Medallist, † at Rome after 1618. Also **LAV.P.**, and **L. PARM.**

L. P. *Vide* **LEONARDO PISANI.** Mint-master at Venice, 1686.

L. P. *Vide* **LUDWIG PICHLER,** 1773-1854. Gem-engraver and Medallist, who worked at Rome and Vienna.

L. P. F. *Vide* **LEWIS PINGO.** Medallist at London, 1768-1783.

L. P. H. *Vide* **LEONHARD P. HALLER.** Mint-master at Neisse, 1678-1701.

L. P. L. *Vide* **LUDWIG PERSSON LUNDGREN.** Medallist at Stockholm, *circ.* 1818-1843.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

Λ· Π (Paul Lambros?) (*Greek*). Signature of a Greek Engraver, which occurs on a medal presented by the Cretan National Assembly to J. Woodhouse in recognition for his services in the public administration of the Ionian Islands, under British rule, 1845.

L. P (*Germ.*). Signature of a South German Medallist, on a Portrait-medal of Otto Truchsess von Waldburg, bishop of Augsburg, 1543-73, cardinal, 1554, † 1583. This medal has been ascribed, but probably in error, to Laurentius Parmensis.

L. R. *Vide* **LUDWIG ROLLIN.** Mint-master at Cassel, 1724-1744.

L. R. *Vide* **LORENZ RUCKDESCHEL.** Mint-master at Bayreuth, 1747-1765. Also **C. L. R**

L. R. *Vide* **LORENZ ROSENBAUM.** Goldsmith and Medallist at Augsburg, *circ.* 1545.

L. R. (℞). According to Dr Merzbacher, this signature is **I. R.**; Erman gives it as **I. L. R.** It occurs on a beautiful medal (*illustrated*)

Diva Maria et Divus Maximilianus, reges Bohemiae conjuges.

of Mary and Maximilian, joint rulers of Bohemia; also on medals of Prince Elector Augustus of Saxony, 1556.

The artist was probably a Saxon, or at least worked in Saxony.

Bibliography. — Erman, *op. cit.*, p. 74. — Merzbacher, *Kunst-Medaillen Katalog*, Mai 1900.

L. R. F. *Vide* **I. L. R., L. R.**

L. S. Signature on a medallic box of the eighteenth, century, representing a Bacchic procession, and in the style of Obrisset. It is of English workmanship.

L. S. *Vide* **LORENZO SALOMON.** Mint-director at Cattaro, 1542-1544.

L. S. *Vide* **LELIO SCAJOLI.** Mint-master at Parma, 1580-1604.

L. S. *Vide* **LORENZ SCHNEIDER.** Mint-master at Coblentz, 1616-1624.

L. S. *Vide* **LORENZ SCHILLING.** Medallist at Frankfort-on-Main, 1611-1630.

L. S. *Vide* **LODOVICO SELVATICO.** Mint-master at Modena, 1612-1613, Pesaro, 1621, and Parma, 1629.

L. S. or **L. S. F.** *Vide* **LODOVICO SERIES.** Medallist in Tuscany, *circ.* 1747-1779.

L. S. *Vide* **LEONHARD STOCKMAR.** Mint-master and Engraver at Eisenach, 1785-1835. Also **I. L. ST.**

L. S. L. *Vide* **L. S. LAUER.** Counter-manufacturer at Nuremberg, *circ.* 1790.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

LUAN, PIERRE DE (*French*). Mint-master at Bourg, 1574.

LUARD, MAJOR C. H. (*Brit.*). Officiating Master of the Calcutta Mint, 20. July to 23. October 1876.

LÜBBECKE, HEINRICH (*Germ.*). Mint-warden at Grünstadt (Leiningen), 1610.

LUC-LABADIE, ANTOINE MARIE (*French*). Contemporary Sculptor, born at Francescas (Lot-et-Garonne); pupil of Falguière and A. Mercié. At the Salon of 1904 he exhibited two bronze Portrait-medallions : M. Chaumié, Minister of Public Instruction; — T. Thiolin, etc.

LUCAM, J. V. (*Austr.*). This signature occurs on the reverse of a medal commemorating the recovery of the Emperor Francis I., 1826 (in Boston Coll^{n}).

LUCAS, J. R. N. (*French*). Sculptor of the end of the eighteenth and beginning of the nineteenth century, born at Rouen; pupil of Pigalle. By him are some Portrait-medallions cast in bronze.

LUCAS, NICOLAUS and **PETRUS** (*Germ.*). Moneyers at Lübeck, 1356-1363.

LUCCHESI, ANDREA C. (*Ital.*). Contemporary Sculptor, by whom is a Portrait-medallion of Ruskin inserted in his Memorial.

LUCCHESINI, GIUSEPPE (*Ital.*). Sculptor of the third quarter of the eighteenth century. He is the author of a Portrait-medal of Gabriel Manfredi, astronomer and mathematician of Bologna, 1766 (signed : **OPVS JOSEPH LVCCHESINI**).

LUCENTI or **LUCINI, GIROLAMO** (*Ital.*). Sculptor, Medallist and Mint-engraver at Rome, *circ.* 1668-1690; pupil of Cav. Algardi, became Assistant-engraver in 1668 under Gasp. Morone. He worked principally for the Popes Clement X., Innocent XI., and Alexander VIII., and also for Sa. Maria di Monte Santo. As a rival of the Hameranis, he did not however attain their fame. His statue of an Angel with the nails of the cross on Sant' Angelo Bridge at Rome is no mean work. For his accomplishments as an artist he was raised to the knighthood by Clement X.

Lucenti engraved many dies for medals and coins which bear his signature in various forms : **G. L.** ; — **EQ. HIER. LUCENTI** ; — **EQ LVCENTI** ; — **EQV. HIER. LVCENTI** ; — **EQVES LVCENTI** ; — **LV. F.** &c.

I have made a note of the following coins and medals by him :

Coins. *Clement X.* (1670-1676). Scudo, *an* II, ℞. Clementia et Liberalitas (2 var.); — *an* IV, ℞. Pius V. kneeling and receiving from an angel the news of the victory of Lepanto (2 var.); — 1675, Jubilee ℞. The Porta Santa (sev. var.); and probably some of the subsidiary coinage of that Pontiff, unsigned. — *Innocent XI.* (1676-1689). Scudo, *an* I, ℞. St. Matthew seated.

Scudo of Clement X., 1671, by Lucenti.

Medals. *Clement X.* Portrait-medal, 1670. ℞. ROMA RESVRGENS ; — *An* IV, INTERCEDITE PRO NOBIS. SS Peter and Paul standing ; — 1671, Christ washing the feet of his disciples ; — *An* III, View of the tribune of the Basilica Liberiana ; — *An* IIII, The Holy Conception ; — *An* V, 1674, Commemoration of the Battle of Lepanto ; — *An* VII, Diminution of Import duties at Civita Vecchia. — *Innocent XI.* Portrait-medal (cast) ; no ℞. (signed : **LVCENTI**). — *Alexander VIII.* (1689-1691). Medal of 1690. ℞. NON PRÆVALEBIT. Religion trampling upon hydra (signed : **LV.. F.**).

Lucenti had two sons, the elder, **AMBROSIUS**, who distinguished himself as a founder in metal, and the younger, **LYBERIUS**, who was a lawyer.

Bibliography. — Ammon, *op. cit.* — Bolzenthal, *op. cit.* — Cinagli, *op. cit.* — Keary, *B. M. Guide to Italian Medals.*

LUCHO (*Germ.*). Moneyer at Ratisbon, *circ.* 1281.

LUCIUS. *Vide* ΛΕΥΚΙΟΥ. Signature on an antique Gem of the old Stosch collection representing a winged Nike in biga at full speed.

King gives others: Bust of young Satyr; — Mask of bearded Satyr; — Bust of Poppaea (signed : ΛΕΥ).

BIBLIOGRAPHY. — Babelon, *op. cit.*, p. 171. — De Stosch, *Pierres gravées*, Pl. 41. — King, *op. cit.*

LUCHIEU, JACQUET DE (*French*). Mint-engraver at Rouen, *circ.* 1351-1355.

LUCHIEU, JEAN DE (*French*). Mint-engraver and Assayer at Rouen, *circ.* 1366-1368.

LUCHIEU, MATTHIEU DE (*French*). Also **MATHIEU** or **MAHIEU** (**DE LISIEUX**). Mint-engraver at Troyes, *circ.* 1375-† 1376.

LUCHIEU, MICHEL (*French*). Mint-engraver at Rouen, *circ.* 1355-1356.

LUCHINI, TIBERIO DI (*Ital.*). Chief-engraver at the Mint of Venice, 1443.

LUCHINI, VINCENZO DI (*Ital.*). Assistant-engraver at the Mint of Venice, 1443.

LUCIUS. *Vide* **LEUKIOS.**

LÜCKE (*Germ.*). Several carvers in ivory (**CARL A. L.** Senr 1668-† 1730; **CARL A. L.** Junr, 1710-1771; **JOHANN CHRISTOPH LUDWIG VON L.** 1703-1750) of that name distinguished themselves in the eighteenth century, and have signed Portrait-medallions in ivory, and also in porcelain, which one sometimes meets with.

LÜCKNER, JOSEPH (*Germ*). Medallist of Hildesheim, and Mint-engraver there, third quarter of the eighteenth century. He is the

Conventionsthaler of Hildesheim, 1766.

author of a medal of the Italian anatomist Giov. Batt. Morgagni, of

Padua, 1771, the obv. of which is signed : **LVCKNER**, while the ℞. is by Balugani. Some of the currency, as for instance a Conventions-thaler of 1766 of Frederick William, bishop of Hildesheim, bears his initial **L.**

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — *Reimmann Sale Catalogue.*

LÜCKGER, HERMANN JOSEPH (*Germ.*). Die-sinker at Nuremberg, in the employ of the Die-sinking establishment of L. Chr. Lauer. His initials **H. J. L.** occur on Portrait-medals of Prince Bismarck and others.

LUCOT, JEAN BAPTISTE (*French*). "Fermier général" of the French coins, 1674.

LUCTEU. The signature **ΛΟΥΤΕΥ** occurs on several modern gems imitated from the antique : Mask of Pan, carnelian ; — Mask of Faun (2 var.).

LUCY (*French*). Some pattern copper coins of Napoleon I. are signed by this Engraver, who flourished in the early part of the nineteenth century.

I have noticed the signature : *Lucy J.* on a Pattern 10 Centimes of Louis-Philippe, 1838, with obv. and ℞. types in incuse.

LÜDER, H. (*Dutch*). Probably a son of Jan Lüder, by whom are a number of medals : City of Amsterdam Medal, 1729 (signed : **H. LVDER F. CVM PRIV.**).

LÜDER, JAN (*Dutch*). Medallist of the fourth quarter of the seventeenth century and early part of the eighteenth; *circ.* 1680-1710. He executed a large number of medals for William III. of Great Britain and also for John George III., Elector of Saxony. His work is not of great merit, and he is said to have frequently copied the designs of other medallists.

This engraver visited England, where he may have cut some of his medals :

Among his productions, we find : James II. and Mary, 1685 — James II. and Mary, 1685 ℞. FORTES RADII &c. Full Sun (imitated from Bower's medal) ; — Landing of William of Orange at Torbay, 1688 ; — Rebellion in Ireland, 1689 ; — Coronation of Queen Mary, 1689 ; — William III.'s resistance to France, 1689 ; — Fortunes of William III., 1689 ℞. QVI SEMPER FORTIS &c. ; — Tribute to William III., 1689 ℞. AMOR BATAVAE GENTIS &. ; — Tribute to Mary, 1689 ; — William III. called to Ireland, 1690 ; — Mary, as Regent, 1690 (2 var.) ; — Battle of the Boyne, 1690 (3 var.) ; — William III. enters Dublin, July 1690 (2 var.) ; — Ireland subdued, 1690 ; — Mary, as Regent,

1691 ℞. Lioness at the mouth of a cave; — Triumphal Entry into the Hague of William III., 1691 (sev. var.); — Duke of Zell, Knight of the Garter, 1691; — Relief of Coni by Prince Eugene of Savoy, 1691; — Battle of Aghrim, July 1691; — Limerick taken,

Memorial medal of Queen Mary, 1695, by Lüder.

October 1691; — The Reformation preserved by the King of England, 1691; — William III.'s throne established, 1691 (2 var.); — Deventer Testimonial to William III., 1691 (medal struck at the

expense of Peter Sluysken, Master of the Mint at Deventer); — Ireland reunited, 1692 (2 var.); — Battle of La Hogue, $\frac{19}{29}$ May, 1692 (sev. var.); — Death of Queen Mary, 7. January 1695 (sev. var. one *illustrated*; — Death and Funeral of Queen Mary, 1695; — Namur retaken by William III., 1695 (signed : **L**); — Others, on the same event; — Peace of Ryswick, 1697 (sev. var.); — Memorial of William III. (unique gold badge in British Museum); — Liberty and Religion restored to England, 1689 ℞. Ark of the Covenant; — Victories of Frederick III., Prince Elector of Brandenburg, 1689; — John George III., Prince Elector of Saxony, 1689; — Rebellion at Amsterdam quelled, 1690.

Lüder signed his medals variously : **I. L. F.**; — **IAN.LUDER : FECIT**; — **I. LUDER FECIT**; — **I. LUDER F.**; — **L.**; — **I. L.**; — **I. LUDER**; — **IAN LUDER F.**; — **IAN. LUDER : FEC.**, &c.

Bibliography. — Bolzenthal, *op. cit.* — Franks and Grueber, *op. cit.* — Ammon, *op. cit.* — *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen*, 's Gravenhage, 1903. — *De Historiepenningen en Munten betrekking hebbende op het Stamhuis van Oranje-Nassau.*

LÜDERS, CHRISTIAN FRIEDRICH (*Germ.*). Medallist at Berlin, *circ.* 1702-1742, and Mint-engraver there. He was employed by the Royal House of Prussia, and was a successful Engraver. His productions are usually signed : *L* ; — **C. F. L.**; or **C. F. LÜDERS F.** They comprise : Marriage of King Frederick I. of Prussia with Sophie Louise of Mecklenburg-Grabow, 1708; — Marriage of Frederick Louis, Prince of Wurtemberg, with Henrietta Maria, Princess of

Obv. of Thaler of Frederick I.

Prussia, 1716; — Marriage of Crown Prince Frederick at Salzdahlum, 1733 (2 var., one of which is signed **KOCH** on obv.); — Marriage of Sophia Dorothea of Brunswick with Crown Prince Frederick William of Prussia, 1706; — Birth of Crown Prince Frederick William (later Frederick the Great), 24. January 1712.

Lüders engraved dies for the Mints of Berlin and Koenigsberg. His coins are signed **L**, — **C. F. L.** — or **C. F. LÜDERS**, &c.; — *Berlin*. Double Ducat, 1732; — Ducats, 1703-1729 (many varieties); Thalers, 1702-1730; Gulden, 1702-1730; $\frac{1}{3}$ Thalers, 1729, &c. — *Koenigsberg*. Ducat, 1714.

Thaler of Frederick I., 1702.

Lüders engraved dies for Thalers and Half Thalers of Frederick William I. struck for Neuchâtel, in 1714 and 1715.

His initial *L* occurs under the king's bust.

Half Thaler of Neuchâtel, 1715.

Bibliography. — Von Schrötter, *Münzwesen Preussen*. — *Sale Catalogues*. — Bolzenthal, *op. cit.* — Menadier, *op. cit.*

LÜDERS, D. (*Germ.*). Medallist of the second quarter of the nineteenth century, by whom I have seen a medal, signed : *D. Lüders*, on the Marriage of Duke Alexander Charles of Anhalt with Princess Frederica Charlotte of Holstein, 30. October 1834.

LÜDERS, HANS (*Germ.*) of Goslar. Mint-master at Pegnitz, *circ.* 1622.

LÜDERS, HANS (*Germ.*). Mint-master at Hildesheim, 1695-1710, and Detmold, 1710-1716. His issues are signed : **H. L.** ; — **HL** or **H. L.**

LÜDERS, HERMANN (*Germ.*). Mint-master at Bremen, 1670-1673, and Hamburg, 1674-1692. He coined for Schleswig-Holstein, 1676-1689, and also for the city of Luneburg, 1677-1678. In 1681 he became Warden of the South Saxon Circle. His issues are signed : **H. L.** ; — **HL**, or **HL**.

LÜDERS, I. H. (*Germ.*). Mint-master at Lippe, *circ.* 1712-1720. His issues are signed **H. L.** or **I. H. L.**

LÜDERS, LUDOLPH HEINRICH (*Germ.*). Mint-master for Lippe-Detmold, resided at Carlshafen (eighteenth century).

LUDEWIG, EWALT (*Germ.*). Mint-master at Miltenberg, 1437.

LUDEWIG, HENNE (*Germ.*). Mint-master at Miltenberg, 1434.

LUDOLF. *Vide* **LÜDERS, LUDOLPH HEINRICH.**

LUD. NE. *Vide* **LUDWIG NEUFAHRER.** German Medallist, *circ.* 1537-1560.

LUDWIG DER MÜNZER (*Austr.*). Moneyer at Vienna, *circ.* 1409.

LUDWIG, CHRISTOPH (*Germ.*). Mint-engraver at Oels, 1621.

LUDWIG, JOHANNES (*Germ.*). Gem-engraver at Breslau, who died in 1606.

LUDWIG & MAYER (*Germ.*). Type founders of Frankfort-on-Mein, who in 1890, issued a medal on the occasion of the 450th Anniversary of Printing. The medal is in lead, and was presented to all the persons present at the celebration.

LUDY, FRIEDRICH (*Germ.*). Medallist at Neuwied, in the early part of the nineteenth century. He engraved coin-dies for the Mint of Mayence : 24 Kreuzer piece of Nassau, 1809 ; — 12 Kreuzer, 1809 ; — Conventionsthaler, 1809, with bust of Frederick William, Prince of Nassau, signed on truncation : **LUDY** (*Vide* Catalogue Wambolt, 1833, p. 505, n° 1640).

Bibliography. — Julius Isenbeck, *Das Nassauische Münzwesen*, Wiesbaden, 1879.

LUGEMAN, HENDRICK. *Vide* **LAGEMAN** *supra*. Dutch Medallist, born in 1765, died in 1816.

LUGOL, L. (*French*). Editor of a medal of V. Haüy, Société internationale pour l'amélioration du sort des aveugles.

LUISDEFER, ROBIN DE (*French*). Mint-engraver at Angers, before 1451.

LULLIN, JEAN ANTOINE (*Swiss*). In conjunction with David Camp, Lullin undertook for the city of Geneva a coinage of Ducats, on 24. September 1692. These are signed **C. L.**

BIBLIOGRAPHY. — Demole, *op. cit.*

LUMLEY (*Brit.*). Author of a Portrait-medallion of Dr E. J. Hopkins, of London (*Amer. Journ. Num.*, 660).

LUND, FRIEDRICH (*Germ.*). Mint-master at Nuremberg, 1374.

LUND, TROELS (*Dan.*). Mint-master at Kongsberg, 1737-1769.

LUNDBERG. *Vide* **LUNDERBERG.**

LUNDE, JOHANN WILHELM (*Germ.*). Director of the Clausthal Mint (Brunswick), 1807-1819.

LUNDEN, MICHEL VON (*Germ.*). Mint-master at Lübeck, 1309.

LUNDER, GABRIEL (*Norweg.*). Medallist of the second half of the eighteenth century; born at Kongsberg (in Norway); resided for some time at Nuremberg, then at Koenigsberg, and finally settled at Copenhagen, where he was working from 1742 to 1782. His productions are usually signed **G. L.** or **G. L. F.**, but also **L.** One of the most artistic is his Portrait-medal of the ecclesiastic Johann Meyer, superior of St. Lorenz, at Nuremberg.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Bolzenthal, *op. cit.* — I. V. Kull, *op. cit.*

LUNDERBERG, LAWRENCE D. (*Swed.*). Medallist of the end of the eighteenth century and early part of the nineteenth. He resided at Stockholm, and is the author of some medals: Charles (afterwards Earl) Grey, M. P., 1801 (signed: **LUNDERBERG**); — Medal of the Historical and Archaeological Society of Sweden, 1801; — Return of King Charles XIII. from the Riksdag at Örebro, 18. October 1810; — New year's Medalet (1800); — Dr Lorenz Gabriel Branting; — Dr Frans Joaquim von Aken, apothecary, of Örebro, Sweden; — Dr Abraham Baeck, of Stockholm; — Bengt Ferrner, astronomer, &c.

Lunderberg was probably born in 1749; he died after 1810. His medals date from 1797 to 1810.

Bibliography. — Weber, *Medals & Medallions*, &c. — Hildebrand, *op. cit.* — Bolzenthal, *op. cit.*

LUNDGREN, LUDWIG PETERSSEN (*Swed.*). Medallist of the first half of the nineteenth century, and Mint-engraver at Stockholm, *circ.* 1818-1853. He died about 1854, the year in which his daughter, Leah Ahlborn, succeeded to his post at the Mint, and he was born towards the end of the eighteenth century.

Besides engraving dies for the coinage of King Oscar I., Lundgren produced a large number of medals, some of which rank very high among contemporaneous works. They are signed in various forms : **L. P. L.** ; — **P. L.** ; — **L. P. LUNDGREN F.** or **FEC.** ; — **PEHR LUNDGREN F.** ; — **LUNDGREN F.** ; or **PEHR LUNDGREN INV. ET FEC.** Hildebrand describes the following: Coronation of Charles XIV.

1 Riks Species of Oscar I., by Lundgren.

John, 1818 ; — Medal of the Royal Academy of Sciences, Centenary, 1839 (R℞. by Frumerie); — 25th Anniversary of King Charles XIV. John's Reign, 1843 ; — Another, REG.ACADEMIAR.HOLM. &c. ; — Another, HAUD DIMINUTO SPLENDORE; — Death of King Charles XIV. John, 8. March, and Burial, 26. April, 1844; — Medals for Civil Merit, with bust of Charles XIV. John (sev. var.) ; — Medal for Acts of Courage, Life-saving, &c. (sev. var.); — Prize Medals for Useful Discoveries ; — Reward Medals for Faithful Services (sev. var.) ; — Prize Medal of the Royal Agricultural Society of Sweden ; — Medal of the Royal Military Academy of Sweden; — Medal of the Royal College of Medicine ; — Iron-trade Companies established under government authority ; — Prize Medal of the town of Vexiö for assistance against accidents, fire, &c. ; — Portrait-medal of Charles XIV.

John (uniface); — Portrait-medal of King Charles XIV. John and Queen Desideria, and Royal Family, 1841; — Coronation of Charles XIV. John at Drontheim, 7. September, 1818 (2 var.); — 25th Anniversary of the King's Coronation, 1843; — Norwegian Prize Medal for Civil Merit; — Medals of the Royal Norwegian Society of Sciences (sev. var.); — Coronation of Queen Desideria at Stockholm, 11. August 1829; — Coronation of King Oscar I. and Queen Josephina at Stockholm, 28. September 1844; — Centenary of Lund Cathedral, 1845; — Erection of a statue to Charles XIV. John at Norrköping, 1846; — Centenary of the Mining Company founded by King Frederick I., 1847; — Centenary of the three oldest Knightly Orders, 1848; — Visit of King Oscar to the Royal Mint, 29. December 1851; — Medals for Military Merit; — Medals for Civil Merit, with bust of Oscar I. (sev. var.); — Numerous Medals for Academies, Societies, Colleges, Exhibitions, &c.; — Memorial Medals and Medalets of Queen Josephina; — Prince Charles's first Visit to Skane, 1836; — The Crown Prince Charles as Chancellor of Upsal University, 1844; — Marriage of the Crown Prince Charles with Louise, Princess of the Netherlands, 19. June 1850; — Visit of the Crown Prince and Princess to the Royal Mint, 26. March 1852; — Prize Medal for Arts and Literature, with busts of Charles XV. and consort (sev. var.); — Various Prize Medals of Crown Prince Charles; — Portrait-medal of Edmund Gammal, &c.

By Lundgren are further: Medal struck in 1843 at Stockholm by the Grand Lodge to commemorate the Quarter Centennial of Charles XIV. John's reign; — Coming of age of the Crown Prince Oscar, 1817; — Magnus Brahe, Swedish general, † 1844; — Jenny Lind, the famous singer (sev. var.), 1848; — Jacobus J. Berzelius, chemist, 1848; — Eric Gustav Geijer, historian; — Dr Nils Gabriel Sefström, of Stockholm, 1839; — Dr Charles Thomas Jackson, of Boston (medal presented by the King of Sweden for his discovery of anaesthesia); — Dr Christopher Carlander, of Stockholm, 1838; — Dr Peter von Afzelius, of Upsala (2 var. of 1821 and 1835); — Dr Arvid Henrik Florman, of Lund, 1851; — Dr Olaf Rudbeck, of Upsala, 1702; — Emmanuel Swedenborg, 1852, &c.

Bibliography. — H. W. Singer, *Allgemeines Künstler-Lexikon*, 1898. — Hildebrand, *op. cit.* — *Thomsen Catalogue.*

LUNDTHER, or **LINDNER ABRAHAM** (*Germ.*). Mint-master at Hall i. Tyrol, 1611-1613.

LUNEL, PIERRE DE (*French*). Mint-engraver at Niort, was appointed at La Rochelle, in 1422, where he appears to have been employed until 1425.

LÜNEN, HERBART VON (*Germ.*). A native of Oldenburg, and Mint-engraver at Dresden, *circ.* 1605-1616, and Medallist there until about 1626. He signed his productions **H. V. L.** or **H. V. L. F.** The coins issued at Dresden between 1605 and 1616 are mostly the work of this Engraver, who was succeeded in 1616 by Ruprecht Niclas Kitzkatz, and among his medals are : Medal of John George I., Prince Elector of Saxony, obv. PRO LEGE ET GREGE. Prince on horseback ℞. SCOPVS VITÆ MEÆ CHRISTVS (signed : **H. V. L.**) ; — Small gold Medal, dated 1612, of the same Prince, on the first Vicariate ; — Medal on the second Vicariate, 1619 (*illus-*

Commemorative Medal of the second Vicariate of John George I., 1619, by Herbart von Lünen.

trated) ; — Another, on the same event ℞. Inscription in 12 lines: D.G | IOHANN.GEORG. | etc. ; — Medal on the beginning of the campaign against Lausitz and Silesia, 1620 ; — Another, larger, on the same event.

BIBLIOGRAPHY. — Julius u. Albert Erbstein, *Erörterungen auf dem Gebiete der sächsischen Münz- und Medaillen-Geschichte*, Dresden, 1888.

LUNGERBERGER, JOHANN (*Swed.*). Mint-engraver at St. Petersburg, *circ.* 1730-1745 (*vide* Schlickeysen-Pallmann).

LV. NF. *Vide* **LUDWIG NEUFAHRER.** German Medallist, *circ.* 1530-1535.

LUPICINI, VINCENZO DI GIOVANNI (*Ital.*). A Florentine artist, whom Gaetano Milanesi supposes to have been the author of a medal, signed : **V. G. L. F. F.**, of Faustina Sforza wife of Marquis Caravaggio Muzio, obv. FAVSTINA.SFORTIA.MARCH.CARA-

VAGII. V. G L. F. F. Bust to r. of Faustina Sforza; no ℞. The date of this medal is about 1560.

BIBLIOGRAPHY. — Armand, *op. cit.*

LURIUS AGRIPPA, P. (*Rom.*). Mint-master (*Triumvir monetalis*) at Rome, *circ.* B.C. 12.

LÜRSSEN, EDUARD (*Germ.*). Contemporary Sculptor and Medallist of Berlin, who in 1880, modelled a Portrait-medal of Dr Friedrich Wöhler, chemist of Göttingen, † 22. Sept. 1882. The medal, which is signed : **OP. ED. LÜRSSEN.** 1880, was struck on Wöhler's 80th Birthday. Another Portrait-medal by this artist is that of Prof. Carl Müllenhoff, of Kiel, 1878.

LUSIGNU, JACOPO (*Ital.*). Sculptor of Livorno, during the first half of the sixteenth century, is mentioned by Bolzenthal, as deserving a place amongst medallists.

LUSSAULT, MATHURIN (*French*). Goldsmith of Paris, *circ.* 1551. According to M. Bordeaux, he was probably commissioned by Queen Mary Stuart to engrave two puncheons in copper "ouvrez et *marqueten*" for 10 Sols.

Vide P. Bordeaux, *Jetons et Épreuves de Monnaies frappées pour Marie Stuart*, 1906.

LUSSON, GUILLAUME (*French*). First President of the Cour des Monnaies, 1624.

LUSSY, GUSTAVE (*French*). Contemporary Sculptor, born at Paris, pupil of M. Fourquet. At the Salon of 1890 he exhibited a bronze medallion, "Les plaisirs de la ronde". He is the author of numerous Portrait-medallions in bronze.

LÜSTER, CHRISTIAN (*Dan.*). Medallist and Coin-engraver, a native of Denmark, entered into the service of the Engraving Department at the Mint of Rio de Janeiro on 1. March 1855, and was appointed officially to the post of Engraver by special decree of the Finance Minister, on 17. December 1863. A further decree, dated 11. August 1869, named him Chief-engraver to the Mint.

Lüster was considered as a very intelligent and clever artist and an indefatigable worker. He was decorated with the Imperial Order of the Rose. He died after a painful illness on 17. May 1871.

The following is a fairly complete list of Lüster's works, which are indifferently signed : **C. L.**; — **C. L. F.**; — **LÜSTER**; — **LÜSTER F.**; — **LÜSTER G.**; — **C. LÜSTER F.**; — **CHR. LÜSTER F.** I owe this list and all the biographical details about this artist to the kindness and

courtesy of Herr Julius Meili, who is at the present time engaged in the preparation of a work entitled : "Die auf Brasilién bezüglich-

en Medaillen", intended as a supplement to his preceding treatises on the coinage of Brazil.

PUNCHEONS FOR COINS OF THE EMPIRE OF BRAZIL

Vide Julius Meili, *Die Münzen des unabhängigen Brasilien*, 1905.

1863. Pattern for a new type of the silver 2000 Reis piece ; signed : LÜSTER F. (Pl. XXXV, nº 225). This work which is well designed and carefully executed, shows a decided improvement on former types and the superior ability of the Engraver.

Pattern 2000 Reis, 1863, by Lüster.

1867-1869. Adaptation of the approved type to the denominations of 2000, 1000, 500, and 200 Reis (Pl. XXXVI, nos 229-232); signed : LUSTER F. on the two larger values, and C.L. on the lesser.

1868-1870. Adaptation of a similar type for the bronze coins of 20 and 10 Reis (Pl. XXXVII, nos 233-234); signed : C.L.

Luster's name has been preserved on the dies of the silver 2000 Reis pieces dated 1875 and 1876 (Pl. XXXVIII, no 239).

PUNCHEONS FOR BRAZILIAN MEDALS SIGNED BY THE ARTIST

Vide Julius Meili, *Die auf das Kaiserreich Brasilien bezüglichen Medaillen*, 1890.

		Nos	
26. Sept. 1855.	Cav. S. Thalberg.	186	
17. Nov. 1856.	Visit to the Mint of the Princesses Da Izabel and Da Leopoldina.	28	
1858.	Foundation of the new Mint buildings.	100	
20. March 1858.	Inauguration of the Don Pedro II. Railway (℞. by Carneiro).	101	

The reproduction in Meili is erroneous as the obv. of this medal should be that given under No 99.

1858.	The Empress, as protectress of abandoned children.	29	same bust of the Empress
18 $\frac{15}{9}$ 59.	Obv. Homage to the tenor Mirate (℞. by Felippe Nery da Costa Ferreira).	187	
18 $\frac{26}{8}$ 60.	Obv. Homage to the music director Francisco Manoel da Silva (℞. by Carneiro).	188	
(1860).	Prize Medal of the Academy of Fine Arts (℞. by Carneiro).	166	large size.
(1860).	Another similar.	167	small size.
(1860).	Exhibition of the Academy of Fine Arts.	168	large size.
(1860).	Another, similar.	169	small size.
21. Sept. 1861.	Inauguration of the Imperial Docks at Rio de Janeiro (℞. by Carneiro).	102	
2. Dec. 1861.	First National Exhibition at Rio de Janeiro, Commemorative medal.	60	
1861.	Similar ; Prize Medal (℞. signed : E.R.S. Eleutrio Ribeiro Sampaio).	61	
(1862).	Provincial Exhibition at Juiz de Fóra (Minas).	72	
1863.	Provincial Exhibition at Ouro Preto (Minas); ℞. by Carneiro.	71	Bust of the Emperor as on no 72
1870.	Another, similar.	73	
1864-1865.	Campaign in Uruguay (a pattern).	110	large size.
1864-1865.	Similar.	111	small size.
2 Jan.-20 Feb. 1865.	Similar, oval (also a pattern).	112	signed : LUSTER G. (gravou).
1866.	To the Army and Navy for their Successes.	114	
1866.	Prize Medal of the second National Exhibition at Rio de Janeiro (1st, 2nd, and 3rd classes).	62	
1866.	Prize medal of the Provincial Exhibition at Pernambuco (℞. by Carneiro).	74	

		Nos
8. April 1866.	Christening of the Emperor's grand-son, Don Pedro.	34
1867.	Calendar with dates referring to Brazilian history.	35
29. July 1869.	Christening of the Emperor's grand-son, Don José.	37
1871.	Marshal Gaston d'Orleans, Comte d'Eu, Victor of Pirebehuhy and Campo Grande.	will be reproduced in Mr. Meili's forthcoming book.
Undated and without inscriptions	Religious medal; Pieta ℞. Laurel-wreath. Uniface; Bust of Dr Azredo Coutinho, Director of the Rio Mint.	

Although signed by Lüster, the medals of the Provincial Exhibitions at Pernambuco in 1872 and 1875 are not by the artist, who was then dead, but were struck from old dies by him.

The following unsigned medals are ascribed to Christian Lüster by Mr. Meili :

18 $\frac{22}{9}$ 54.	Visit to the Mint of the Emperor Don Pedro II.	
(1855).	Life saving Medal (*Love thy neighbour as thyself*).	204
(1855).	Religious Medal, Confraternity of the S. Altar Sacrament of Marica (Province of Rio de Janeiro).	207
18 $\frac{22}{9}$ 59.	Visit to the Mint of the Archbishop of Athens, M. F. Antoniacci.	91
18 $\frac{3}{9}$ 59.	Arrival of Their Imperial Majesties at Bahia.	
(1862).	Prize Medal of the Elementary Public Schools.	223
18 $\frac{17}{12}$ 64.	Visit to the Mint of the Emperor, Princess Imperial and her consort.	31
18 $\frac{30}{10}$ 65.	Visit to the Mint of the Duc de Penthièvres (obv. by Carneiro).	33
18 $\frac{27}{5}$ 68.	Visit to the Mint of the Princes Don Felippe and Augusta (℞. by Carneiro).	
18 $\frac{27}{10}$ 69.	Visit to the Mint of Prince Don Felippe (℞. by Carneiro).	38
18 $\frac{6}{8}$ 70.	Cross for the Paraguay War.	129

Bibliography. — *Information kindly supplied by Mr. Julius Meili, of Zurich (Switzerland).*

LUTEGER (*Germ.*). 'Sculptor at Altenburg', as he calls himself, cut dies for many Thuringian and neighbouring mints, from 1160 to 1190. He was employed at the mint of Altenburg, which was very active under King Frederick Barbarossa (1152-1192). The die-cutter Fuvitiger appears at about the same time at Saalfeld. Luteger's name occurs on Bracteates : **LVTEGER ME FECIT.**

Bibliography. — Dr H. Buchenau, *Bracteaten fund von Seega*, Marburg, 1905.

LUTIGER, FRANZ (*Swiss*). Contemporary Sculptor, born at Lucerne (Switzerland); pupil of the School for Industrial Arts of Geneva, and Prof Salmson and Jerdelet. At the Salon of 1892 he exhibited a medallion in chased silver representing "Dawn".

LUTHY (*Swiss*). Sculptor of Berne, who in 1886, submitted designs for the proposed new coinage of 5 Franc pieces. His obv. presented a standing figure of Helvetia, holding sword in one hand, and olive-branch in the other.

LUTMA, JAN (*Dutch*). Goldsmith and Engraver of the seventeenth century; born about 1584 at Groningen, died at Amsterdam, 1669; a pupil of Paulus van Vianen. He is said to have contributed to medallic art, but none of his productions in that branch have been recognized so far.

LUTMA, JAN FILIUS (*Dutch*). Goldsmith and Engraver, born at Amsterdam in 1605 or 1609, died there in 1685. His engravings are numerous and of very fine execution remarks Mr. Grueber, "but his initials occur on one medal only." It is on a commemorative medal of the Peace of Breda, 1667, signed on obv. *OAL* or *IOANL*. An oval medal, representing on one side a half-length figure of Admiral Martin Herp. Van Tromp between the initials **F—L** (*Filius Lutma*) is also by this artist, and another medal by Lutma jun^r is preserved at The Hague Museum; it is a portrait-piece of his father, Jan Lutma de oude (De Vries & De Jonghe, I, Pl. VI, 4); and by him are further Portrait-plaques of the poets Vondel, Hooft, and his own.

Bibliography. — Bolzenthal, *op. cit.* — *Catalogus*, &c. — Franks & Grueber, *op. cit.* I, p. 529. — *Mss. Catalogue of Mr. H. Montagu's Medal Collection.* — Singer, *Allgemeines Künstler-Lexikon.*

LUTTMER (*Germ.*). Mint-engraver at Danzig, *circ.* 1760.

LUTWYCHE, WILLIAM (*Brit.*). A Birmingham Die-sinker and Manufacturer of tokens, towards the end of the eighteenth century and during the early years of the nineteenth. He issued large quantities of Tokens for tradesmen all over the country, as well as for himself. We read in Davis' *Token Coinage of Warwickshire*, p. 24 that "he issued over two tons of his private pieces, on which a large and unjustifiable profit was made. The extent of the fraud on the public was great, for it was afterwards discovered that manufacturers were supplied with tokens to pay the wages of workmen, at the rate of 36/ face value for 20/. This ill-gotten wealth did not satisfy those who trafficked in it, as tons of imitation pieces were also struck, of only half their proper weight."

We meet with the names of the Engravers Arnold, Dixon, Jacobs, James, Ponthon, and P. Wyon on Lutwyche's issues of the end of the eighteenth century and early part of the nineteenth, which comprise Lutwyche's own tokens; — Pidcock's Royal Menagerie Tokens; — Tokens of various dates for Appledore, Aylesbury,

Bakers, Banbury, Bath, Beccles, Benenden, Birmingham, Brighton Camp, Brighton, Bristol, Bungay, Bury, Burnt Island, Canterbury, Chelsea, Chesham, Cinque Ports, Coventry, Deal, Devizes, Dunkirk, East Grinstead, Falmouth, Feversham, Glasgow, Hastings, Hawkehurst, Hereford, Holt, Hoxae, Kendal, Kent, London (numerous issues), Maidstone, Manchester, Northiam, Norwich, Perth, Plymouth, Poole, Romney, Sandwich, Sleaford, Staplehurst, Sussex, North Wales, Warwickshire, West Cowes, Westminster, Wiltshire, Winchelsea, Woodbridge, Yeovil, York, etc.

One of Lutwyche's Tokens, engraved by James, commemorates the War with France, 1794, and has on obv. a bust of Fox; another, is a Masonic Penny Token of the Prince of Wales, 1795.

Bibliography. — Pye, *Provincial Coins*, etc. — Atkins, *Tradesmen's Tokens of the eighteenth century*. — Davis, *op. cit.*

LUTZ, GEORG (*Germ.*). Mint-warden to the city of Kempten, 1623.

LUTZ, HANS (*Germ.*). Mint-master at Ratisbon, 1525. He was succeeded by his widow, who was in office from 1536 to 1538.

LUTZ, JOHANN (*Germ.*). Mint-master at Kempten (*Hochstift*), 1623.

LUTZ, J. (*Swiss*). Mint-engraver at Calcutta, 1863-1874, and again appointed, 1. November 1875, and in office until 1884.

LUTZ, JOHANN GEORG (*Swiss*). Engraver of the ℞. of a rare medal of Strassburg, published by Herr Julius Feist, in *Revue suisse de numismatique*, 1892, p. 116. The obv. is by Fechter of Basle, the ℞. is signed **JOHANN GEORG LUTZ FEC.** and presents a view of the city. The medal belongs to the first half of the seventeenth century.

LÜTZELBURGER, HANS (*Germ.*). Modeller of South Germany, *circ.* 1524. He is said to have signed his productions **H. L. F.**

LUXUMON, ANANDRAE (*Ind.*). Mint-engraver at Bombay, appointed in 1904.

LUXUMON, RAGHUNATH (*Ind.*). Mint-engraver at Bombay, 1867-1891.

LUZE (*Swiss*). A citizen and banneret of Neuchâtel, who in 1776, had three medals engraved, at his own cost, by Jonas Thiébaud, for presentation as School Prizes. *Vide* Musée Neuchâtelois, 1893, p. 243.

LVOF, GREGOR (*Russ.*). Mint-master at St. Petersburg, 1797, whose issues are signed Γ. Λ.

L. W. *Vide* **LEOPOLD WEBER** (sometimes called **LIPPOLD WEFER**). Mint-master at Clausthal, 1640-1674.

L. W. *Vide* **LUDWIG WAGNER**. Medallist at Stuttgart, 1798-1845. Also **I. L. W.**

L. W. *Vide* **LEOPOLD WIENER**. Belgian Medallist of the second half of the nineteenth century.

L. X. *Vide* **LUCA XELL**. Mint-master and Engraver at Guastalla, 1618-1622, and Parma, 1623-1629. His issues sometimes bear the letters **L. X.**

L. Y. (*Mexic.*). Engraver's initials on a Medal of Reward for valour and fidelity, of the state of Puebla (Mexico), 1866.

BIBLIOGRAPHY. — B. Betts, *Mexican Imperial Coinage*, 1899.

LYKOMEDES (*Greck*). A chalcedony intaglio of the Tyskiewicz Collection, representing a female portrait, diademed, and probably that of the first Cleopatra, with forehead surmounted by headdress of Isis, is signed ƷΗΔΗΜΟϽΥΛ, and attributed to an ancient Gem-engraver. This gem is reproduced in Furtwängler, *Antike Gemmen*, Pl. XXXII, 31, and also described in *Gemmen mit Künstlerinschriften*, Jahrbuch, 1888, p. 206, Pl. III.

BIBLIOGRAPHY. — Babelon, *op. cit.* — Daremberg-Saglio, art. *Gemmae*, p. 1476.

LYCOS. Probably a fictitious signature on Poniatowski gems, representing a Head of Charon; — Meleager presenting the head of the wild boar to Atalanta; — Pluto giving Peleus a sword; — Briseis lamenting the death of Patroclus; — Metabus dedicating his infant daughter, Camilla, to Diana.

LYMBURNER (*Canad.*). Issuer of a Memorial Medal of Pope Pius IX., 1878 (sev. var.), also one of the same Pontiff's 50th Episcopal Anniversary, 1877. *Vide* Leroux, *Médaillier du Canada*, nos 1640-1642.

LYNCH, LYNCHE or **LINCHE, GERMAYNE** or **GERMYN** (*Brit.*). Mint-master for Ireland under Henry VI. and *anni* 1-13 of Edward IV., and Graver of the puncheons. He was granted a patent for the coinage of Groats, Half-groats, Pennies, Halfpennies or Mailles, and Farthings or Quadrantes, to be issued at the various mints of Dublin, Cork, Drogheda, Limerick, Trim, Waterford, and Wexford.

Chaffers *Gilda Aurifabrorum*, p. 37, gives the following information on Lynche: " German Lynche of London, Goldsmith, Warden of the Mint, was elected Graver of the Puncheons for life (1460-1483), Master and Warden of the King's Mints in his realm of Irland within his castle of Dybelin, and he was authorized to strike money for currency in Ireland, to make all manner of puncheons, irons, gravers, &c., within the city of London, or elsewhere, as should to him seem most speedful ".

Dublin Groat of Edward IV.

" Simon, on the autority of a manuscript in the Library of Trinity College, Dublin, states that in 1472, Germyn Lynch was indicted for making light groats at Drogheda. But, independent of this authority, there is evidence in the Act of 1471, that Lynch had been deprived of his office of Master of the Mint, for on the eighteenth of October, in the tenth year of his reign (1470), William Crunye and Thomas Barby, merchants, were by letters patent constituted masters of the coinage; and in 1473, it was ordered, that Germyn Lynch be Master of the Mint during good behaviour.

" It is reasonable to suppose, that Lynch, being restored to his office, would be anxious to adhere more strictly to the provisions of the Statutes; and as so many frauds had been committed in the coinage, he probably adopted the letter G as his privy mark; and I find that the Groats with this mark on them are remarkable for the uniformity of their weight, and correspond pretty closely with the standard fixed in 1473. Lynch's coins are more numerous than the other varieties, which, with few exceptions, do not appear to be regulated by any standard". (Dr Smith, *op. cit.*, p. 29).

Bibliography. — Ruding, *op. cit.* — Grueber, *Handbook &c.* — Dr Aquila Smith, *Irish Coins of Edward IV.*, 1839. — Chaffers, *op. cit.*

LYNG, CASPER HENDRIK (*Dan.*) of Altona; Mint-master at Copenhagen, 1783-1797, and before that, from 1771 to 1783, at Altona. His issues are usually signed : **C. H. L.**

LYNG, TRUELS (*Dan.*). Mint-master at Kongsberg, 1737-1770. Usually called **TROELS LUND**. His initials **T. L.** occur on some of his issues.

Bibliography. — Schlickeysen-Pallmann, *op. cit.* — Nagler, *Monogrammisten*, V, 753.

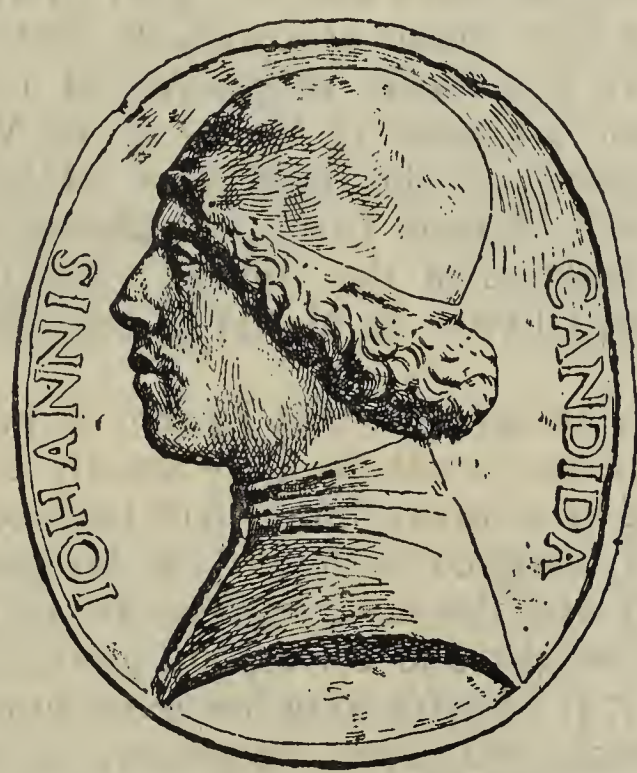
LYONET, JAME (*French*). Mint-master at Montélimar, under Louis XI., before September 1483.

LYR, JACOB. (*Germ.*).Mint -engraver at Cologne, 1678-1649, to the Westphalian District. His coins are signed **I. L.**

LYSANDER or **LYSANDROS.** A scarabeus in the Volterra Museum bears the inscription ΛΥΣΑΝΔΡΟ, which is evidently the owner's name, and not an Engraver's signature.

LYSIPPUS (*Ital.*). Medallist of the second half of the fifteenth century; a nephew of Cristoforo di Geremia. Friedländer was the first to place his name among the medallists, and more recently Herr von Fabriczy has been able to add several medals to the already known list of his works.

Raphael of Volterra informs us that Lysippus was entrusted with the execution of a medal of Pope Paul II. († 1471), and as he wrote at the beginning of the sixteenth century, we can fairly



Portrait-medal of Candida, by Lysippus.

accept his assertion. He however does not give any further information about this artist, and under the medals of Sixtus IV. none may be attributed to him with any reasonable grounds. Fortunately, continues Von Fabriczy, two of his signed productions have been traced; the one is a Portrait-medal of Giulio Marasca (reproduced on a print of 1610); and the other, also a Portrait-medal, of Marinus Philethicus, a poet and scholar, professor at the University of Rome in 1473 (now in M. Prosper Valton, Armand's heir's collection). The latter medal presents on obv. the laureated bust of

Philethicus, and the ℞. a copy of the pelican of Pisano's Victorino da Feltre medal, accompanied by the legend in Greek : ΕΡΓΟΝ ΛΥΣΙΠΠΟΥ ΝΕΟΤΕΡΟΥ (*the work of Lysippus the younger*).

By comparison with these authenticated works, the following may be ascribed to Lysippus without much doubt : Giovanni Luigi Toscani (6 var., some of which bear the signature L(ysippus) P(ictor); — Giovanni Francesco Marasca; — Antonio da Santa-Maria; — Francesco Massimo; — Francesco Vitali; — Partheniu. (Ippolito Aurispa); — Pier Paolo Mellini; — Militias Jesuallus. These medals have all in common the same style and the preference of their author for Greek legends. Further they all represent personages who officiated between 1473 and 1484 at the Curia as Abbreviatori, Uditori di cameria, Advocates and Notaries, and most of them are young and garbed in similar costumes.

Portrait-medal of Cardinal Raffaele Riario, by Lysippus.

To Lysippus we may also ascribe two medals of Giovanni Candida, who probably studied sculpture under him, — on one of them, which is preserved in the Este Museum at Modena, he is depicted as a youth, and apparently as a pupil of an ecclesiastical seminary; on the larger one, which belongs to M. G. Dreyfuss, (*illustrated*), and which is of oval shape, we see him still in clerical garb. Both pieces, observes Von Fabriczy, and especially the last, belong, for the ingenuousness of the conception and softness of the modelling to the gems of Quattro Cento medallic art.

From the similarity of style as well as from the testimony of Rafael da Volterra, who informs us that Lysippus vas working for Pope Sixtus IV., we may still further consider as the work of this artist the medal of Raffaele Riario, the Pope's nephew, who was raised in 1478 at the age of 17 to the dignity of a cardinal. The ℞ of this medal represents St George on horseback spearing the Dragon, an allusion to the cardinal's title of San Giorgio in Velabro. And closely connected with this medal is that of Catalano Cosali

(a later Protonotarius) of the same year, which occurs sometimes with the ℞ of the Riario medal, and displays again the same characteristics of treatment.

To the above list of Lysippus's productions, Dr Bode[1], in his review of C. Von Fabriczy's *Medaillen der Italienischen Renaissance*, has been able to add the following : Diomede Caraffa (*illustrated*);

G. L. Toscani, by Lysippus.

— Girolamo Callagrano (with arms on ℞); — Catalano Cosali, a Bolognese, 1478; — Fabrico Varano; — and probably also Gabriel, Cardinal San Prassede, with a Greek legend : ΚΑΛΟΝ ΓΕΡΟΝΤΑ

Portrait-medal of Diomede Caraffa, by Lysippus.

ΚΑΙ ΤΑΛΛΗΝΩΝ ΜΑΘΕΙΝ; — also the larger medal of Giovanni Aurispa (℞ arms), which was formerly attributed to Pisanello, &c.

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1. Dr Bode., *Zur neuesten Forschung auf dem Gebiete der italienischen Medaillenkunde*, Zeitschrift für bildende Kunst, 1903, p. 41.

Lysippus was a Mantuan, according to Armand, but it is remarkable that most of the personages he has depicted are of Neapolitan origin, many of them having belonged to the Roman Curia.

Both Friedländer and Armand have given to this artist the medal of Sixtus IV., but later writers have not confirmed this attribution.

The style of Lysippus is often dry, and as a rule the reverses are not of exceptional merit. He was greatly surpassed by his pupil Giovanni de Candida, and Dr Bode says : " Weit bedeutender als Lysipp, der regelmässig trocken ist und auf komponierte Rückseiten sich nicht einlässt, ist sein Schüler Giovanni Candida aus vornehmen Neapler Geschlecht ".

On the ℞ of the medal of Giulio Marasca, the artist signs himself : **LYSIPPVS AMICO OPTIMO**. This medal is reproduced in Petavius *Pa P. in Francor. curia consilia : antiquariae supellectilis portiuncula Parisius*, 1610.

Bibliography. — Friedländer, *Die Italienischen Schaumünzen*, Berlin, 1882. — Armand, *Les Médailleurs italiens*, 1883-1887. — C. Von Fabriczy, *op. cit.* — Blanchet, *op. cit.* — *Revue numismatique*, 1903, p. 199. — Dr Bode, *l. c.* — Merzbacher, *Kunst-Medaillen-Katalog*, München, 1900.

LYSLE, ANDRÉ DE (*French*). Goldsmith of Lyons, *circ.* 1538-1549. He was Engraver at the Mint of Grenoble in 1540 and 1541, and Warden of the Mint from 1541 to 1549. He signed : *André de lysle.*

Bibliography. — Rondot, *Orfèvres lyonnais.* — Rondot et De La Tour, *op. cit.*

L. Z. *Vide* **LEVIN ZERNEMANN** (*Germ.*). Mint-engraver at Clausthal and Brunswick, 1678-1690.

M

M. *Vide* **MICHAEL MARTENS.** Mint-master at Wismar, 1622-1623.

M. *Vide* **MAX KIENLEN.** Mint-master at Ulm, 1635-1639. Also **M. K.**

M. *Vide* **HIERONYMUS MÜLLER.** Mint-master at Augsburg, 1494-1515.

M. *Vide* **HEINRICH MÜLLER.** Mint-master at Nuremberg, *circ.* 1615-1616.

M. *Vide* **I. C. MÜLLER.** Medallist at Stuttgart, 1670-1695. Also **I. C. M.**

M. *Vide* **B. MÜLLER,** Mint-engraver at Ulm, 1671-1706. Also **B. M.**

M. *Vide* **ANTON MEYBUSCH.** Medallist at Stockholm and Copenhagen, *circ.* 1675-1701. Also **A. M.** His son, of the same name, worked in Sweden, during the second quarter of the eighteenth century, and also usually signed his productions, **M.**

M. *Vide* **PHILIP HEINRICH MÜLLER.** Medallist at Nuremberg, and Augsburg; died in 1718. Also **P. H. M.**

M. *Vide* **G. W. METELLES.** Medallist at Königsberg in Prussia, 1711-1714. Also **G. W. M.**

M. *Vide* **C. E. MÜLLER.** Medallist at Augsburg, 1717-1741. Also **C. E. M.**

M. *Vide* **F. MARL.** Medallist at Berlin, first half of the eighteenth century. Also **F. M.**

M. *Vide* **F. MARTEAU.** Medallist at Paris, 1720-1749. Also **F. M.**

M. *Vide* **I. C. MARMÉ.** Medallist at Cleves, *circ.* 1735-1757. Also **I.C. M.**

M. *Vide* **MÄHRENHOLZ.** Mint-engraver at Brunswick, *circ.* 1742.

M. *Vide* **I. F. MÜLLER.** Mint-engraver at Ansbach, 1758-1766. Also **I. F. M.**

M. *Vide* **I. MELLINGER.** Mint-master at Zweibrücken, 1758-1769. Also **I. M.**

M. *Vide* **C. MOTTA,** Mint-engraver at Geneva, *circ.* 1770.

M. *Vide* **F. X. MATZENKOPF**. Medallist and Mint-engraver at Salzburg, *circ.* 1738; the son, *circ.* 1755; and the grand-son, *circ.* 1790-1814. Also **F. M.** or **F. X. M.**

M. *Vide* **MAXEN**. Mint-engraver at Altona, 1788-1799.

M. *Vide* **P. L. MAGIUS**. Mint-master at Clausthal, 1792-1802. Also **P. L. M.**

M. *Vide* **MAURISSET**. Medallist at Paris, *circ.* 1790-† 1825.

M. *Vide* **JOHN MILTON**. Medallist in England, end of the eighteenth century and early part of the nineteenth. Also **I. M. F.**

M. *Vide* **G. F. MICHAELIS**. Mint-master at Clausthal, 1802-1807. Also **G. F. M.**

M. *Vide* **MEYER**. Mint-master at Danzig, 1808-1812.

M. *Vide* **HEINRICH LUDWIG MAASS**. Medallist at Hanover, *circ.* 1816-1831.

M. *Vide* **C. A. MÖLLER**. Mint-engraver at Copenhagen, and Medallist there, after 1813.

M. *Vide* **MIDDELTHUN**. Medallist at Kongsberg, after 1819.

M. *Vide* **C. A. MUHLE**. Medallist at Copenhagen, second quarter of the nineteenth century.

M. *Vide* **HANS MÜLLER**. Mint-master at Koenigsberg, 1661-1666.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

M. (*Greek*). This signature, which probably represents the abbreviated form of **ΜΟΛΟΣΣΟΣ**, occurs on the obv. of a didrachm of Thurium (*illustrated*).

Didrachm of Thurium.

The ℞. of this piece is signed **ΜΟΛΟΣΣΟΣ** (*vide infrâ*).

The reproduction is from a specimen in the British Museum Collection (B. M. Cat., *Italy*, p. 292, n° 59).

M. (*Germ.*). Signature of an unknown Mint-master at Sagan, in Wallenstein's service, 1629; perhaps identical with the one who signed **V. M.** on Gröschl of 1625.

M. Signature of an unknown Engraver, by whom is a commemorative medal of the Peace of Passarowitz, 1718, reproduced in Domanig, *Porträt-medaillen*, &c.. n° 251.

M. or **M B** (**M D**) (*Ital.*). Signature of an unknown Medallist, who was working at Rome, *circ.* 1585. It occurs on a struck Portrait-medal of Pope Sixtus V., dated 1588 (Armand I., 294; III, 141).

A. M. *Vide* **ANTON MEYBUSCH.** German Medallist, who worked principally at Copenhagen and Stockholm, 1676-† 1701. His signature occurs also as **A. M. F.**; **A. MB F.**, or **AMB. F.**, and he spelt his name variously, **MEIBUS, MAIBUS, MEIBUSCH**, &c.

A. M. *Vide* **ALEXEI MALEJEFF.** Mint-master at Koliwan, 1812-1818.

A. M. *Vide* **ANDREAS MEVIUS.** Mint-master at Koliwan, 1821-1830.

A. M. *Vide* **ANDREA MORELLO.** Mint-master at Chambéry, 1563-1565.

A. M. *Vide* **ALOYSIO MODANA.** Mint-master at Cattaro, 1528-1530.

A. M. *Vide* **A. MINOTTO.** Mint-master at Cattaro, 1567-1569.

A. M. *Vide* **ALOYSIO MARCELLO.** Mint-director at Venice, under the Doge Giovanni Cornaro, 1624-1629.

A. M. *Vide* **JOHANN ANSELM MÜNCH.** Mint-master at Frankfort-on-Main, 1636-1643.

A. M. *Vide* **A. MERTENS.** Medallist at Berlin, 1851-1871.

A. M. F. *Vide* **ANTONIO MONTANTI.** Medallist at Florence and Rome, *circ.* 1710-1714; died in 1740.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

A. M. Perhaps **ANTON MOLL.** The signature **A. M.** occurs on a Breslau medal of 1777, the work of which has much similarity with that on the commemorative medal of the Battle of Kollin, signed **A. MOLL.**

AM (*Germ.*). Signature of a Medallist of the middle of the seventeenth century. It occurs, in raised letters, on the Rℓ. of a

small oval Portrait-badge of the Count Palatine, Charles Louis, dated 1649 (Berlin Museum; *illustrated*). Of the same year, and

Badge of Count Palatine Charles Louis, 1649.

probably by the same hand, is a large medal, with similar bust, and ℞. Hope.

BIBLIOGRAPHY. Erman, *Deutsche Medailleure*. p. 87.

B. M. *Vide* **BERTHOLD MEINHART.** Mint-master at Eisleben, 1582-1595; he officiated at the same time for the Prince of Anhalt and the Archbishop of Magdeburg.

B. M. *Vide* **BERTHOLD MEIER.** Mint-engraver at Copenhagen, *circ.* 1688; Warden of the Mint at Dömitz, 1689, and Mint-master at Schwerin, 1696-1702.

B. M. *Vide* **BARTHOLOMAÜS MÜLLER.** Mint-engraver at Ulm, 1671-1706.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

B. M. *Vide* **MARTINEZ.** Spanish Medallist of the last quarter of the eighteenth century, and author of a Proclamation-medal of Charles IV., 1789.

B. M. *Vide* **BARTHOLOMÉ MAURA Y MONTANER.** Director of the Casa de Monedas of Madrid, since 1893.

B. M. (*Ital.*). This signature occurs on a plaque, in gilt bronze, with a circular medallion, in which a half-figure of Lucretia stabbing herself; on either side, youthful tritons. Also on a bronze Medallion, with seated nude figure and two Cupids; inscription: ΣΕΜΝΗΚΛΟΓΙΑ.

BIBLIOGRAPHY. — E. Fortnum, *Bronzes in the South Kensington Museum*, 1876.

C. M. *Vide* **CHRISTIAN MALER.** Medallist at Nuremberg, *circ.* 1604-1640. Also **C. MAL.**

C. M. *Vide* **CONRAD MARQUARD.** Mint-master at Nordhausen, 1624.

C. M. *Vide* **CASPARO MOLO.** Mint-engraver and Medallist at Rome, *circ.* 1625-1669.

C. M. *Vide* **CORNELIUS MELDE.** Mint-master at Dresden, 1635.

C. M. *Vide* **CHRISTOPH MELCHIOR.** Mint-master at Koenigsberg in Prussia, 1646-1656.

C. M. *Vide* **CONRAD MAIER.** Mint-engraver at Ulm, 1633-1682.

C. M. *Vide* **CHRISTOPH MÜLLER.** Warden of the Mint at Dessau, 1693-1694, and Mühlhausen, 1701; Mint-master at Eisenach, 1702-1715.

C. M. *Vide* **CHRISTIAN ERNST MÜLLER.** Medallist and Mint-engraver at Augsburg, *circ.* 1714-1741. Also **C.E.M.** and **C.H.M.**

C. M. A large Portrait-medallion of T. B. Macaulay (9.2 in. diam.), dated 1848, is thus signed.

C. M. or **C. M. M.** *Vide* **CARL MAGNUS MELLGREN.** Medallist at Stockholm, second quarter of the nineteenth century.

C. M. C. P. CHRISTIAN MALER CVM PRIVILEGIO.

C. M. F. *Vide* **C. MARTIN.** French Medallist, *circ.* 1665-1680.

C. M. F. *Vide* **CHARLES MOTTA.** Medallist at Geneva, during the second half of the eighteenth century.

C. M. F. *Vide* **CARL MEISSNER.** Medallist at St. Petersburg, *circ.* 1801-1810.

C. M. M. *Vide* **CARL MAGNUS MELLGREN.** Medallist at Stockholm, 1830.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

D. M. *Vide* **DANIEL MEBES.** Mint-master at Gerbstädt (Mansfeld), 1621-1623.

D. M. *Vide* **DOMENICO MOLINO.** Mint-master at Venice, 1625.

F. M. *Vide* **FEDERIGO MOLINO.** Mint-master at Venice, *circ.* 1630.

F. M. *Vide* **FRANCESCO MOROSINI.** Mint-master at Cattaro, 1608-1610.

F. M. *Vide* **FRIEDRICH MARL.** Medallist at Berlin, *circ.* 1704-† 1743.

F. M. *Vide* **FRANÇOIS MARTEAU.** Medallist at Paris, 1720-1749.

F. M. *Vide* **FRIEDRICH MAUL.** Mint-master at Düsseldorf, 1738-1741.

F. M. *Vide* **FRANZ MATZENKOPF.** Medallist at Salzburg, *circ.* 1738-1755; his son, of the same name, *circ.* 1755-1796. Also **F. M. K.**

F. M. F. *Vide* **FRANCESCO MOCCHI.** Florentine Sculptor and Medallist, † 1646.

F. M. R. *Vide* **FRANCESCO MARIA RIZZI.** Mint-master at Venice, 1786.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

F. MO. (*Austr.*). Signature on a commemorative medal of the Siege of Ofen, 1686, the die of which is preserved at the Vienna Mint Museum.

G. M. *Vide* **GOTTFRIED MAINERT.** Mint-engraver at Warsaw, born in 1767, died in 1846.

G. M. *Vide* **GEORG MEINHART.** Mint-master at Eisleben, Halle and Stolberg, 1595-1615.

G. M. *Vide* **GEORG MEINHOLT.** Mint-master at Saalfeld, 1595-1623.

G. M. *Vide* **GASPARE MOLO.** Swiss Medallist, who worked at Florence and Rome, *circ.* 1610-† 1669. Also **G. M. F.** or **G. MOL.**

G. M. *Vide* **GOTTFRIED (WILHELM) METELLES.** Medallist at Minden, *circ.* 1600-1711.

G. M. *Vide* **GOTTHARD MARTINENGO.** Mint-master at Coblence, 1762-1794.

G. M. *Vide* **GEORG MICHAELIS.** Mint-master at Clausthal, 1802-1807. Also **G. F. M.**

H. M. *Vide* **CONRAD MUNT** (Magdeburgensis). Mint-master at Magdeburg, 1577-1594.

H. M. *Vide* **HEINRICH MEYER.** Mint-master at Barby, 1611-1615, Magdeburg, 1617, and Königssee, 1620.

H. M. *Vide* **HANS MÜLLER.** Mint-master at Koenigsberg in Prussia, 1661–1666.

H. M. *Vide* **HENNING MÜLLER.** Mint-master at Sondershausen, 1675-1681; also at Ellrich, 1675-1678, and Gotha, 1681-1683.

H. M. *Vide* **HANS MALMBERG,** Mint-master at Stockholm, 1738–1762.

H. M. *Vide* **J. HANDMANN.** Mint-engraver at Basle, *circ.* 1770-1798.

H. M. *Vide* **HEINRICH MEIDINGER.** Director of the Mint at Fulda, 1765-1770.

H. M. *Vide* **NICOLAUS MUNT.** Mint-master at Ekaterinenburg, 1810-1821.

H. M. O. *Vide* **HANS MATTHÄUS OBERMÜLLER.** Mint-master at Meiningen, 1714–1717.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

H. M. This signature occurs on coins of Goldberg, 1622, and probably represents a Mint-master. A medal of Amsterdam Cadets is also signed **H. M.**, 1783.

I. M. *Vide* **JEAN MIRETTO.** Mint-master at Chambéry, 1577-1579.

I. M. *Vide* **JOACHIM MEINECKE.** Mint-warden at Riga, 1652; Mint-master there, 1663–1668.

I. M. *Vide* **JEAN MAUGER.** Medallist at Paris, *circ.* 1660-† 1722.

I. M. *Vide* **JOHANN MEMMIUS.** Mint-master at Güstrow, 1673-1678; Rostock, 1679-1710; Stade, 1696, and Stettin, 1705–1710.

I. M. *Vide* **JOSEPH MELLINGER.** Mint-master and Engraver at Zweibrücken, 1758-1769.

I. M. *Vide* **JOHN MILTON.** Medallist in England, *circ.* 1795–1805.

I. M. *Vide* **JOSEPH MOORE.** A Birmingham Medallist, of the second half of the nineteenth century; his son, of the same name, now carrying on the same business.

I. M. B. F. *Vide* **JOHANN MARTIN BÜCKLE.** Medallist, born in 1742, died in 1811; he worked at Augsburg and Durlach, and was Mint-master in the latter place, 1778-1803.

I. M. E. *Vide* **JOHANN MICHAEL EDLER.** Mint-master at Saalfeld, 1724-1731.

I. M. F. *Vide* **JEAN MAUGER**. French Medallist, *circ.* 1660-† 1722.

I. M. F. *Vide* **JOHANN MICHAEL FEDERER**. Mint-master at Ratisbon, 1700-1738.

I. M. F. *Vide* **JOHANN MARTIN FÖRSTER**. Mint-master at Nuremberg, 1755-1764.

I. M. F. *Vide* **JOHN MILTON** Medallist in England, *circ.* 1795-1805.

I. M. F. *Vide* **J. MINHEYMER**. Medallist at Warsaw, *circ.* 1850.

I. M. F. *Vide* **JOSEPH MAINERT**. Medallist and Mint-engraver at Warsaw, *circ.* 1840-1855.

I. M. G. *Vide* **JUAN MARIA DE GUERRERO**. Medallist of Mexico, first quarter of the nineteenth century.

I. M. K. *Vide* **JOHANN MICHAEL KRUSE**. Mint-master at Königsberg, 1824-1837.

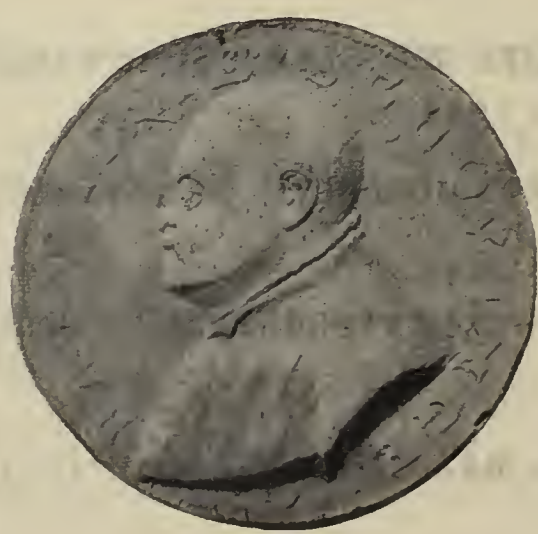
I. M. MK. *Vide* **JOHANN MELCHIOR MÖRIKOFER**. Swiss Medallist, born at Bern, 1706; died in 1761.

I. M. W. *Vide* **JOHANN MICHAEL WUNSCH**. Mint-master at Würzburg, 1693, and Heidelberg, 1694-1732.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

I. M. (*Mexic.*). Initials of a Mint-master or Engraver at the Mint of Mexico, under the short reign of the Emperor Augustine, 1822-1823. These letters **I. M** occur on the 1822 and 1823 *AV* Onza, *Æ*. Peso (4 or 5 var.), Peseta, Real and Medio Real; and Betts, *Mexican Imperial Coinage*, 1899, considers them as the Engraver's signature.

IM. (*Swiss*). Medallist's signature on a Portrait-medal of Bartholomäus Schubinger (Schowinger) of St. Gallen, 1500-1585, dated



Medal of Barttlme Schowinger, 1561.

1561. *Vide* Dr Merzbacher's *Kunst-Medaillen Katalog*, Mai 1900, lot 351. This medal, notices Erman, does not belong to the sixteenth century master-pieces; the lettering is particularly broad and flat.

BIBLIOGRAPHY. — Erman, *op. cit.*

ICM. *Vide* **JOHANN CHRISTOPH MÜLLER.** Medallist at Stuttgart, *circ.* 1674-1680.

L. M. *Vide* **LUIZ MARCHIONNI.** Mint-engraver at Madrid, during the latter end of the reign of Isabel II., the Republic, Amadeo I., and early part of Alfonso II.

L. M. *Vide* **LIBORIUS MÜLLER.** Mint-master at Berlin, 1620-1642.

L. M. *Vide* **LORENZO MARCELLO**, Mint-master at Venice, 1709.

L. M. *Vide* **LUIGI MANFREDINI.** Milanese Medallist, born in 1771, died in 1840.

L. M. W. *Vide* **LORENZO MARIA WEBER.** Medallist at Florence, 1720-1757.

N. M. *Vide* **NICOLAUS MARTINENGO.** Mint-master at Coblence, and Würzburg, 1757-1762.

O. M. *Vide* **JOSEPH MAGER.** Mint-master at St. Petersburg, 1798-1801.

O. M. D. P. V. = OPVS MATTHAEI DE PASTIS *Vide* **MATTEO DE PASTI.** Painter and Medallist of Verona, *circ.* 1446-1460.

P. M. *Vide* **PAUL MONAU.** Mint-master at Schweidnitz, 1518.

PM. *Vide* **GIOVANNI MARIA POMEDELLO.** Medallist of Verona, second half of the fifteenth century.

P. M. *Vide* **PHILIPP MUSSLER.** Mint-warden at Frankfort-on-Main, 1567; died in 1603.

P. M. *Vide* **PIETRO MOROSINI.** Mint-master at Cattaro, 1624-1627.

P. M. *Vide* **MICHAEL PFROGNER.** Provisional Mint-master at Prague, 1710-1711.

P. M. *Vide* **PAUL MAASSEN.** Mint-master at Düsseldorf, 1771-1783.

P. M. *Vide* **PAUL MERKER.** Mint-engraver at Brunswick, *circ.* 1794-† 1823.

PM. *Vide* **JOHANN PHILIPP MAI.** Mint-master at Zweibrücken, 1612-1621.

P. M. K. *Vide* **MICHAEL KUTSCHKIN.** Medallist at St. Petersburg, *circ.* 1850.

T. M. *Vide* **TOMMASO MERCANDETTI.** Medallist at Rome, 1797-† 1821.

V. M. *Vide* **URBANO MALIPIERO.** Mint-master at Venice, 1630.

V. M. or **M.** *Vide* **VALENTIN MALER.** Medallist at Nuremberg, *circ.* 1569-† 1603.

W. M. *Vide* **WILLIAM MAINWARING.** Medallist in England, end of the eighteenth century.

Z. M. *Vide* **ZUANO MAGNO.** Mint-master at Cattaro, 1598-1600.

Z. M. *Vide* **ZORZI MOROSINI.** Mint-master at Cattaro, 1638-1640.

Z. M. *Vide* **ZUANO MORO.** Mint-master at Venice, 1781.

Z. M. M. *Vide* **ZUANO MARCO MOLINO.** Mint-master at Cattaro, 1602-1604.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

M. A. *Vide* **MAGNUS ARBIEN.** Medallist at Copenhagen, *circ.* 1732-1760. Also **MA** or **M. G. A.**

MA. *Vide* **MAXEN.** Medallist at Altona, 1788-1799.

M. A. S. *Vide* **MARIO AURELIO SORANZO.** Mint-master at Venice, 1659.

M. A. V. *Vide* **MARCO A. VENIER.** Mint-master at Cattaro, 1583-1856.

MA. These letters occur on a variety of the Obol of Massilia: Obv. Head of Apollo to l.; on his cheek in minute letters: **MA.** ℞. Wheel with inscription, **MA.**

Lenormant has considered this inscription as an Engraver's signature, but von Sallet and others only see in it a repetition of the ℞. inscription, which designates the Mint.

MAAS, HEINRICH LUDWIG (*Germ.*). Mint-engraver at Hanover, *circ.* 1818-1831. I have noticed his signature **M** on the truncation of

George IV.'s bust on Gulden of 1826, 1829, &c., and on a Portrait-medal of Dr Bernhard Christoph Faust of Bückeburg, 1827.

MAASEN, PAUL (*Germ.*). Mint-master at Düsseldorf, 1771-1783.

MABAREAUX (also **MABEREAUX** or **MASBEREAUX**) (*French*). The brothers Mabareaux, Goldsmiths, executed in 1605 two large medals in gold, which were presented to Henri IV., on his visit to Limoges, and in 1615 two medals " d'or de ducat massif " of the size of a plate and thickness of a finger, one for the King, and the other for the Queen on the occasion of their entry in Bordeaux.

The brothers Mabareaux, goldsmiths, chasers, armourers, &c. were reputed to be " the most worthy workmen of France for the making of arms, plate, sculpture and other inventions ". In 1628 they were established in the Louvre.

Bibliography. — Rondot et De La Tour, *op. cit.*, p. 265. — Mazerolle, *op. cit.*

MABEY, C. H. and **J.** (*Brit.*). Engravers of a medal, executed by Foot and Tebay, on the Removal of Temple Bar, 1878, and made of lead from the roof of the building. It is reproduced in Welch's, *Numismata Londinensia*, pl. VIII, n° 15.

MABILLE, JULES LOUIS (*French*). Contemporary Sculptor, born at Valenciennes (Nord), 14. August 1843; a pupil of the medallist Jouffroy. He has signed a number of Portrait-medallions in clay, or cast in bronze; — 1894. Hippolyte Maze; — Emile Liénart, &c.

MACCASIUS, JOHANN JACOB (*Austr.*). Mint-master at Joachimsthal, 1670. The coins issued by him are usually signed **M**.

MAC CLURE, J. CROSSLAND (*Brit.*). Contemporary Sculptor and Medallist, residing in London; a member of the Society of Medallists, to the exhibitions of which he has contributed.

I have seen by him : Portrait medallion of Wm. Lees Mc Clure; — Panel " Good Luck "; — Dawn, Relief; — Brooch in bronze, &c., and in the Royal Academy, 1901, he exhibited a Portrait-medallion.

MACCHERONI, CESARE (*Ital.*). Engraver at the Mint of Rome under Pope Clement VII. Cellini mentions his name in his Autobiography.

MACCHIAVELLI, ANTONIO (*Ital.*). Mint-engraver at Bologna, under Pope Leo X., 1520-1523. He was commissioned to engrave dies for a new coinage consisting of Fiorini d'oro, Leoni d'argento,

Mezzi and Quarti Leoni, Bolognini and Mezzi Bolognini, and billon Piccoli. This coinage does not appear to have been issued.

BIBLIOGRAPHY. — Francesco Malaguzzi, *La Zecca di Bologna*, 1898.

MAC CORMICK, JOHN (*Amer.*). Assistant-coiner at the Mint of Philadelphia, since June 1890. He was born at Philadelphia (Northern Liberties) and was educated in the North East Grammar School.

BIBLIOGRAPHY. — Evans, *History of the United States Mint*, 1892.

MACÉ, ÉMILE LOUIS (*French*). Contemporary Sculptor; born at Angers; pupil of Cavelier. By him are several Portrait-medallions in bronze : 1884. Portrait of M. E. L***; — 1893. Three Children's heads; — Dr Lujelouze's children; — 1896. Portrait-medallion.

MAC GILES, MARGARET (Mrs Bernard Jenkin) (*Brit.*). Contemporary Sculptor and Modeller, a member of the "Society of Medallists", who has produced at various times, a number of fine medallic works; thus : Seal and Impression for a Submarine; — Portrait-medallion; — Friendship, medallion; — Two medals, &c.

MAC GILL, DAVID (*Brit.*). Contemporary Sculptor and Medallist, residing in London, a member of the Society of Medallists, at the exhibitions of which association he has shown some very artistic productions : Portrait-medallion; — Medal for Cambridge; — Design for a medal and reverse; — The Nineteenth Century; — St. Peter's College, Westminster; — Prince of Bhavnagar; — The Mirror of Nature; — Cambridge University Medal (illustrated in *The Studio*, XXII, 126); — Hero and Leander; — Hugh Mac Gill, &c.

MAC GILLIVRAY, PITTENDRIGH (*Brit.*). Contemporary Sculptor, born in Aberdeenshire, and brought up at Edinburgh, where he attended the School of Design and went through the usual curriculum. He then studied under William Brodie, R.S.A., Edinburgh, and John Mossmann H.R.S.A., Glasgow. He is now an Associate of the Royal Scottish Academy.

This sculptor has also touched medallic work : Portrait-medallion of Mrs Hannah Kindlay; — A Portrait; — Bas-reliefs "Burns and Highland Mary"; — "Rhythm", &c.

"Gifted with imagination and artistic sensibility, with a facile and skilful hand the work he has already done is the best guarantee that can be advanced for his future success" (*The Studio*, XVI, 205).

MACHAULT, PAUL ÉMILE (*French*). Sculptor, born in Paris, 1. September 1800, died in 1867; pupil of Francin and the Ecole des Beaux-Arts. By him are Portrait-medallions in bronze, some of which were exhibited at the Salon of 1834.

MACHAULT, PAUL (*French*). Son of the preceding; Sculptor and Medallist, residing at Paris; pupil of Simart. Amongst his medallic productions are : 1864. Portrait-Medallion of M. Paul C***; — 1868. Portrait of M. B***; — Portrait of M. M***; — 1873. Portrait of M. S***; — 1874. Portrait of M. Quinsat; — Portrait of M. Lesaffre; — Portrait of M. Surge. — 1875. Portrait of M. H. Pinat; — 1876. Portait of M. May; — 1878. Portrait of M. H. Lozier; — Portrait of M. P. May, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

MACHETTE, GUILLAUME (*French*). Mint-engraver and Assayer at Montpellier in 1462. In 1486 his name occurs in a document as "soi-disant tailleur et essayeur" of that Mint.

BIBLIOGRAPHY. — Natalis Rondot, *Les Médailleurs et les Graveurs de Monnaies, Jetons et Médailles en France*, Paris, 1904.

MACHTS, F. (*Austr.*). A medal commemorating the Plague of cholera at Vienna, 1831, is signed by this Engraver.

MACK, W. (*Brit.*). A Bristol Die-sinker, whose signature I have noted on a Portrait-medal in pewter of the R^t^ Honble Viscount Palmerston, to commemorate the Bristol Exhibition, 1865.

MACKENZIE (*Brit.*). Medallist and Engraver, who presumably resided at Lucknow, towards the end of the eighteenth century. His name occurs in full on School Prize Medals (1.65 in), and medallic double and single Rupees, with General Claude Martin's bust, the founder of the Martinière Schools. Although unsigned, the smaller medal (of the size and weight of a Rupee), is undoubtedly by the same engraver. These medals occur in gold, silver and copper.

The so-called General Martin "Rupee".

One side has the General's bust and motto, the other a Persian inscription with title. The work is exceptionally good (*Vide* C. J. Rodgers, *Coin-collecting in Northern India*, Allahabad, 1894.)

Claude Martin, a French adventurer, was born at Lyons in January 1732, and died near Lucknow, 13. September 1800.

He distinguished himself first under Count de Lally, the French commander in India and Governor of Pondicherry, then he enlisted in the service of the East India Company, as chief of a company of French deserters. Later, he became a favourite of Sidi-ed-Daulah, king of Oudh, and amassed a colossal fortune. The splendour of his palace at Constantia, near Lucknow, was proverbial. In 1796 he was appointed Major General in the East India Co. He founded several schools, known under the name of Martinière Schools, at Lyons, Calcutta, Chandernagor, and Lucknow, some of which still exist. The medals above-described were intended as Prizes for the encouragement of study and diligence at those schools.

Tradition has ascribed to General Martin the issue of a number of imitation zodiacal half Rupees, which were evidently not intended to pass as counterfeit money, but merely struck as ornaments. Marsden however denies the General's connection with these forgeries, on the authority of Martin's personal friends (Marsden, *Numismata Orientalia*, II, p. 615. — Stanley Lane-Poole, *The Coins of the Moghul Emperors of Hindustan in the British Museum*, London, 1892, p. LXXXIV).

MACKENNAL, EDGAR BERTRAM (*Brit.*). Contemporary Sculptor, born at Melbourne (Australia). At the Paris Salon of 1894 he exhibited a Portrait-plaque of Mme Sarah Bernhardt, and a bronze relief, Silence.

MACKNITZKY, ZACHARIAS (*Pole*). A public notary at Breslau, who in 1710, issued a commemorative medal, which bears his initials **Z. M.**

MACKWORTH, SIR HUMPHREY (*Brit.*). Owner of silver mines in Wales, *temp.* Anne. Some of the current money of that reign, with plumes on the ℞., was struck from silver derived from the Welsh mines of Sir Carberry Price and Sir Humphrey Mackworth. "An order of Council of 5th of April, 1706, directed that money coined from silver brought into the mint by the Governor and Company for melting down lead with Pitcoale and Seacoale should have the mark of distinction on each piece as represented in their petition, *i. e.*, roses and plumes alternately. The coins with the plumes were frequently called *Quakers' money*, because the company by which the mines were worked comprised among its members many persons of that denomination."

BIBLIOGRAPHY. — Hawkins, *Silver Coins of England*, 1887, p. 399.

MACLEOD, MAJOR MALCOLM (*Brit.*). Mint-master at Calcutta, May 1814 to 1816.

MACLISE, D. (*Brit.*). Designer of a medal, engraved by L. C. Wyon, with portrait of the painter Turner, 1851 (Art Union series); also of Heaton's Medal of the 1862 Exhibition, etc.

MACLURE. *Vide* **MACCLURE** *suprâ.*

MACKERREL, J. (*Brit.*). Mint-master at Madras from April 1820 to January 1830.

M(acmillan). *Vide* **DAVIS.**

MACONOCHIE, R. (*Brit.*). Mint-master at Madras, from January 1819 to April 1820.

MAC MONNIES, FREDERICK WILLIAM (*Amer.*). Contemporary Sculptor and Medallist, born at Brooklyn in 1863; pupil of Falguière Mercié, and Saint-Gaudens; he now resides at Brooklyn, after having spent some years in Paris and on the continent of Europe.

The Niagara Falls (Obv.).

In 1884 he left Mr. St. Gaudens' studio in New York, where he received his first artistic training. So talented had been his drawings and sketches that the older sculptor was of the opinion that Mc Monnies might become great in both arts.

Although his medallic productions are few in number, they are of exceptional merit. One of them, the Niagara Falls (*illustrated*) was purchased for the Luxembourg Museum, and was exhibited, together with the medal dedicated "To my friend Elijah Robinson Kennedy" at the Paris Universal Exhibition, 1900. By him is also a Portrait-medal of Miss Kennedy, etc.

The sculptor and Medallist John Flanagan is one of Mc Monnies' pupils.

Bibliography. — *Art et Décoration*, 1899, II, p. 54. — Marx, *Les Médailleurs modernes en France et à l'Étranger*, pl. xxix. 3.6. — *Studio*, XXII, 226. xxxviii, 319.

MAC NABB, JAMES MUNRO (*Brit.*). Mint-master at Calcutta, August 1820 to 1824.

MACPHAIL, NEIL (*Brit.*). Contemporary Sculptor and Medallist, residing at Glasgow. His signature : **N. MACPHAIL SC.** occurs on the following medals : Dr William Cullen ; — Dr William Hunter ; — John Hunter ; — John Black (all four are medals of the Faculty of Medicine of Glasgow University) ; — Glasgow School of Art and Haldane Academy Prize Medal, with bust of Haldane ; — Prize Medals of the Institution of Engineers and Shipbuilders in Scotland, comprizing the "Institution Medal" ; the "Marine Engineering Medal" ; the "Railway Engineering Medal" in gold, and the "Graduate Section Medal" in silver ; — The National Wallace Monument, near Stirling, founded 24. June 1861 ; — Medal commemorating the 25th Anniversary of the Volunteer Movement in Scotland, 1881 (signed : **NEIL MACPHAIL SC — NOEL PATON INV.**) ; — Sir Humphrey Davy ; — Royal Society of London Medal, etc.

Bibliography. — R. W. Cochran-Patrick, *Medals of Scotland*, Edinburgh, 1884.

MACQUET, EUGÈNE CHARLES (*French*). Contemporary Medallist and Gem-engraver, born at Paris in 1839 ; pupil of Salmson Senr. The following exhibits were made by him at the Paris Salon in 1880 : Minerva entrusting youthful Mars to the care of Priapus, oriental carnelian ; — Dancing, sapphirine ; — Birth of Venus, rock crystal ; — The Farnese Bull, after the antique, sardonyx ; — Cupid and Psyche, carnelian ; — Neptune on hippocamp, holding Eumolpus in his arms, carnelian ; — The Chariot of Apollo, rock crystal, etc.

Bibliography. — Chavignerie et Auvray, *op. cit.*, II, p. 6.

MÄCZ, NICLAS (*Austr.*). "Hofpfenningmeister" to the Archduke Leopold William, 1657.

MADELUNG, JOHAN GEORG (*Dan.*). Mint-master at Kongsberg (Denmark), 1797-1806. His initials occur on the currency issued by him.

MADELUNG, JOHAN HENDRIK (*Dan.*). A native of Oldenburg, Mint-master at Kongsberg, 1769-1776. His issues bear his initials **I H M.**

Bibliography. — C. T. Jorgensen, *Beskrivelse over Danske Monter, 1448-1888*, Copenhagen, 1888.

MADER, SEBALD (*Germ.*). Mint-engraver at Nuremberg, 1560-1567. He is called "Eisengraber" in contemporary documents. His immediate predecessor at the Mint was Wenzel Jamnitzer and his successor Hans Jamnitzer, both renowned goldsmiths.

Bibliography. — C. F. Gebert, *Geschichte der Münzstätte der Reichstadt Nürnberg*, 1891.

MADERO, A. B. (*Mexic.*). Medallist of Mexico, second half of the eighteenth century. His signature **A. B. MADERO F.** occurs on medals dated 1760. The following are described in Betts : Proclamation Medal of Charles III., 1760 (issued by the Bishop and Chapter of the Cathedral of the Holy Church in Guadalaxara) ; — Proclamation Medal of Mexico ℞. INSIGN. FIDELIT. &c. (5 var., *Betts*, nos 473-477); — Another; ℞. NOVUS MIHI NASCITUR ORDO; — Another; ℞. IMPERATOR INDIARUM (3 var.), &c.

BIBLIOGRAPHY. — C. Wyllys Betts, *American Colonial History illustrated by contemporary medals*, New York, 1894. — A. Rosa, *Monetario Americano*, 1892. — *Catalogue Vidal Quadras y Ramon.*

MADRASSI, LUCA (*Ital.*). Contemporary Sculptor and Medallist, residing at Paris ; a pupil of Cavelier. He is the author of numerous Portrait-medallions of distinguished personages, among which Dr F. P. Weber mentions the following : George Meredith, 1892 ; — Lord Ronald Gower, 1892 ; — Lord Beaconsfield (1805-1881), 1894 ; — The Right Honble W. E. Gladstone, 1894. These are all cast in bronze. Also : Venus Astarte, 1891 ; — 1892. Child's Portrait ; — Reading ; — 1895. Probité commerciale, bronze medal ; — 1896. Polyphemus, &c.

BIBLIOGRAPHY. — Dr F. P. Weber, *Medals and Medallions*. — *Catalogues du Salon.*

MAECENAS, C. (*Rom.*). Seal-engraver of the first century A.D., mentioned in the *inscrip. ap. Grub.* 638, 6. From the similarity of work on the seals and coins, we may suggest that both kinds of work were undertaken by the same craftsmen or artists, and it is quite possible that this Maecenas also executed dies for the coinage.

MAECILIUS TULLUS, M. (*Rom.*). Mint-master (*Triumvir monetalis*) at Rome, *circ.* B.C. 12.

MAEHN, THÉODORE (*Gem.*). Medallist, born at Strassburg in 1834, was apprenticed in the firm of Mondini, Paris, where he married his chief's daughter and succeeded to the business in 1866. He retired from active life in 1879, but still resides in Paris (53, Avenue Ledru-Rollin). In 1875 he engraved, amongst others, the medal (jeton de présence) of the Société des Bateaux parisiens (Æ. & Æ.), and that of the "Syndicat des Charpentiers" of Paris.

BIBLIOGRAPHY. — *Information kindly supplied by M. Jules Florange*

MAESHORN. *Vide* **MARSHOORN** *infrâ.*

MATTEO DA CLIVATE (*Vide* vol. I, p. 441). The Double Ducat of Galeazzo Maria Sforza said to have been engraved by this Goldsmith

is most probably the one reproduced below. That of Bona di Savoia,

Double Ducat of Galeazzo Maria Sforza of Milan.

engraved by the same artist, from the portrait by his son Ambrogio, is not described by Armand.

MAGDEBURGER, HIERONYMUS (*Germ.*). Mint-master and Engraver at Annaberg and Freiberg (Saxony), *circ.* 1530-1548) to whom have been erroneously attributed for many years the medals signed ⊢⊣ which are undoubtedly the work of the Austrian Medallist, **MICHAEL HOHENAUER** (*q. v.* vol. II, p. 517).

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Erman, *op. cit.*, 36. — Nagler, *Monogrammisten*, III, 434.

MAGER, JOSEPH (*Germ.*). Mint-master at St. Petersburg, *circ.* 1798-1801. According to Schlickeysen-Pallmann his issues of coins were signed : **O. M.**

MAGC (*Germ.*). Mint-warden at Langenargen, 1735, in the service of the Counts of Montfort.

BIBLIOGRAPHY. — Bahrfeldt, *Münzen der Fürstenthümer Hohenzollern.*

MAGISTRETTI (*Amer.*). This signature occurs on a medallion in cast-iron of the American general Zaragoza, on the Victory of Puebla, 1862.

MAGIUS, PHILIP LUDWIG (*Germ.*). Mint-master at Clausthal, 1792-1800. His initials **P. L. M.** occur on the coins, as for instance on a Gulden of 1800 of George III.

MAGLIOLI, SPERANDIO *Vide* **SPERANDIO.**

MAGNANI, ANTONIO DI BATTISTA (*Ital.*). Mint-engraver at Bologna, *circ.* 1473. He was assisted in the work of cutting dies for the coinage by his two brothers Matteo and Giacomo.

BIBLIOGRAPHY. — F. Malaguzzi, *La Zecca di Bologna*, 1897.

MAGNE, H. MARCEL (*French*). Contemporary Sculptor of Paris, by whom I have seen a Portrait-plaquette of a lady, in tin.

MAGNENAT (*Swiss*). Contemporary Seal-engraver and Die-sinker of Lausanne, by whom there is a Jeton of the Rifle Meeting of Lausanne, 1876.

MAGNIADAS, FRANKY (*French*). Medallist of the middle of the nineteenth century, whose productions are fairly numerous. I have noticed his signature on the following medals : Jean François Le Sueur, composer, 1852; — Jean Pierre Béranger, poet, 1856

Pattern 5 Franc Piece, by Magniadas.

(2 var.); — Giuseppe Garibaldi, 1859, (signed : **FRANKY MAGNIADAS**) &c. Several of his medals were edited by Massonnet.

In 1848, this Engraver submitted various Patterns for AV. 20 Francs, ÆR. 5 Francs and Æ. 10 Centimes to the Coinage Committee of the Second Republic.

Bibliography. — De Saulcy, *Souvenirs numismatiques de la Révolution de 1848.*

MAGNO, ZUANO (*Ital.*). Mint-master at Cattaro, 1598-1600. The coins issued under him are said to bear his initials **Z. M.**

MAGNOLINO, JACOPO (*Ital.*). Goldsmith of Florence, who settled at Rome under Pope Innocent VIII., for whom and his successor, Alexander VI., he worked from *circ.* 1485 to 1495. In a document of 1495 he is called *presidens seu superstans in zecca S^mi D. N. in Urbe*, but whether he cut any dies for the Papal coinage is not certain. He executed in 1486 the golden Rose, which was presented to King James III. of Scotland, and that of 1488.

Bibliography. — Eug. Müntz, *Les Arts à la Cour des Papes Innocent VIII., Alexandre VI., Pie III* (1484-1503), Paris, 1898, pp. 106, 113, 114, 117-119. — Ibid., *L'Atelier monétaire de Rome*, Revue numismatique, 1884, p, 228.

MAHIEU, JAKOB (*Germ.*). Mint-inspector at Oels, 1699-1717.

MAHER and **SON** (*Brit.*). Die-sinkers of Birmingham, by whom is a Reform League Medal, 1865.

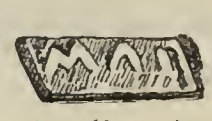
MAHLER, PAUL (*French*). Contemporary Sculptor, born at Strassburg; pupil of Gerôme. At the Salon of 1904 he exhibited four Plaquettes in bronze, representing Dogs.

MAHRENHOLZ (*Germ*). Mint-engraver at Brunswick, *circ.* 1742. His initial **M** is said to occur on AV 10,5 and 2 $\frac{1}{4}$ Reichsthalers of that date.

BIBLIOGRAPHY. — Ammon, *op. cit.*, nº 165. — Köhler, *Ducaten Cabinet*, nº 1843.

MAI... (*Greek.*). Abbreviation of a Coin-engraver's signature **MAIΩN** or **MAIΘIΩN**. Dr Arthur Evans was the first to publish it (*Numismatic Chronicle*, 1890, p. 292).

This inscription **MAI** occurs on a Tetradrachm of Himera in the Paris Medal Cabinet. I reproduce it here from Dr Evans' woodcut.



(4 diams).

The type of this interesting tetradrachm belongs to the period which immediately preceded the destruction of Himera by the Carthaginians, *circ.* B. C. 409.

Obv. Nymph facing, head to l., wearing sleeved chiton and peplos, the ends of which fall over right arm; she holds in r. hand patera, over altar with square horns; behind her, a Seilen, facing, bending sideways to receive on his l. shoulder jet of water issuing from lion's head fountain; in exergue : **ΗΙ**.

℞. Quadriga to r., driven by charioteer wearing long chiton, who holds rein in both hands; horses in high action; above, Nike to l., holding wreath and tablet or *pinakion* inscribed **MAI**; in ex., hippocamp to l.

Weight : 263.6 grs.

Evans, *Some new Artists' Signatures on Sicilian coins*, Num. Chron., 1890, p. 292, Pl. XVIII, 2. Paris, Medal Cabinet.
B. M. Cat., *Sicily*, p. 81, nº 48 (without the signature).
Holm, *op. cit.* III, p. 632, nº 204, Pl. I, 14.

Tetradrachm of Himera.

In drawing attention to the similarity of this type with that of the Syracusan engraver's, Euainetos, Dr Rudolf Weil had already

suggested the presence of an artist's signature on the tablet which Nike holds in her hand, but none of the specimens known when he wrote were sufficiently well preserved to enable one to decipher the inscription **MAI** which however Dr Evans has discovered on the Paris coin. The **M** is not very distinct, but the signature could scarcely be other than **MAI**, which when completed would form the name of *Mæôn* or perhaps *Mæthiôn*.

It is certain that the coin of Euainetos served as prototype to the engraver **MAI** of Himera. Dr Evans shows numerous points of similarity between the two pieces and proves that the tetradrachm of Himera is much later than the Syracusan one, issued *circ.* 425-420 B. C., and probably belongs to the period preceding immediately the destruction of the town, *circ.* 409-408 B. C.

BIBLIOGRAPHY. — L. Forrer, *op. cit.*

MAI, JOHANN PHILIP (*Germ.*). Mint-master at Zweibrücken, 1612-1621. His initials ꝗM are said to occur on some of his coins.

MAIA, C. (*Port.*). Engraver's signature on a Tercentenary medal of Camoẽs, 1880; also the author of a Portrait-medal of Francesco Antonio da Veigo Beirão.

MAIANIUS GALLUS (*Rom.*). Mint-master (*Triumvir monetalis*) at Rome, *circ.* B. C. 12.

MAICHAIN, GEORGES (*French*). Contemporary Sculptor, born at Niort. By him are various Portrait-medallions: 1883. Mme M. B***, &c.

MAIER, CONRAD (*Germ.*). Mint-engraver and Medallist at Ulm, *circ.* 1663-1682. His issues are signed **C. M.**

MAIGNAN, MAURICE (*French*). Contemporary Sculptor, born at Neufchâtel (Seine-Inférieure); pupil of M. Aubé. At the Salon of 1890 he exhibited a Portrait-medallion of his mother; — 1891. Feu M. Caufourier, &c.

MAIGNIET, JOSEPH (*French*). Mint-master General in 1561.

MAILHE or **MAILLE, FRANÇOIS** (*French*). Mint-engraver at Romans, 1548-1549.

MAILLARD, AUGUSTE (*French*). Contemporary Sculptor and Medallist, born in 1866 and residing at Paris; pupil of Dalou, Gaudez, and Falguière. He has obtained the following awards: Salon of 1894, Medal of the Third Class (for a bronze statue, La Défense du Sol); Salon of 1898, Medal of the Second Class (for a marble statue, acquired by the French government, The Fall of

Icarus); Universal Exhibition of 1900, Medal of the Third Class. He is an officer of Public Instruction.

Amongst his best known works are three monuments, those of Captain Ménard, at Lunel (Hérault); Breton soldiers and sailors slain for the fatherland, at Brest; and Children of Asnières slain in the defence of their country, at Asnières, and busts, executed for the State, of Treilhard, (Versailles); Brantôme, chronicler, (Brantôme); J.-B. Oudry, (Gobelin Manufactory); Tisserand, astronomer, (French Institute), &c.

At the Salon of 1901 this artist exhibited a medal " Automobile ", which was commissioned to him by the Nice Motor Club; in 1903 a Badge intended for the " Conseillers généraux " of the Seine Department; in 1904, seven Plaquettes in silvered bronze; in 1905, Plaquette in silver, Société des Jurés orphéoniques français; — Insigne des Conseillers généraux de la Seine; and in 1906, several medals.

BIBLIOGRAPHY. — *Catalogues of the Salon*, 1900-1906. — *Information kindly supplied by the artist.*

MAILLARD, CHR. (*Germ.*). Die-sinker at Frankfort-on-M., and Engraver of a Medal of the Society for the Protection of Animals of Frankfort-on-M., founded in 1841. *Vide* Joseph u. Fellner, *Die Münzen von Frankfurt am Main*, p. 542.

MAILLART or **MAILLARD, JEAN** (*French*). Mint-master and Engraver at Nantes, *circ.* 1563-1566.

MAILLART, JOSEPH (*French*). Mint-master at Nantes, *circ.* 1567-1570. Jean I. Beaucousin, engraver at the Paris Mint, is recorded to have supplied him with puncheons for Ecus, Testons, Sols parisis and other currency in 1567 and 1570. Maillart was no longer in office after March 16, 1570.

BIBLIOGRAPHY — Mazerolle, *Les Médailleurs français*, I, p. 604. — Rondot, *op. cit.*

MAILLART, NICOLAS (*French*). Mint-master at Rennes, from 9. July 1546 — *circ.* 1549.

MAILLET, DOMAINE (*Swiss.*). Mint-master at Geneva, 24. February 1581 to 26. Jannuary 1585. His issues are signed **M.** Before 1581, he had been Warden of the Mint, and once again filled that office after 1585.

BIBLIOGRAPHY. — Eug. Demole, *Les Maîtres, les Graveurs et les Essayeurs de la Monnaie de Genève* (1535-1792), Fribourg, 1885.

MAIMIN. A native Engraver of Java, who cut dies for the British Colonial coinage. I have seen a Rupee of 1816, with date ١٢٣٢

(1232) and on the Arabic word *dharb* a small **M**, which stands for his initial.

MAINDRON, ÉTIENNE HIPPOLYTE (*French*). Sculptor of the nineteenth century, born at Champtoceaux (Maine-et-Loire), on 16. December 1801; pupil of David d'Angers and the Ecole des Beaux-Arts. He was knighted in 1874, and died 6. March 1884.

By this artist are numerous Portrait-medallions, amongst which are : Cl. and Gab. Fillon de Fontenay; — Aloys Senefelder, of Prague (1772-1834); — Sister Rosalie; — Antoine Rivoulon painter (1810-1864); size 9.1 in.; cast by Lafosse (in Dr F. Parkes Weber's collection), &c.

Bibliography. — Chavignerie et Auvray, *op. cit.*

MAINDROZ, H. (*French*). Sculptor of the second and third quarters of the nineteenth century. His signature occurs on a cast Portrait-medallion in bronze of Benjamin Fillon, the distinguished numismatic writer; it is dated 1856 and measures 210 mill. in diameter. It has occurred to me that Durand may have misread the artist's signature for Maindron.

Bibliography. — A. Durand, *Médailles et Jetons des Numismates*, Genève, 1865.

MAINERT, GOTTFRIED (*Germ.*). Mint-engraver at Warsaw, born in 1767, died in 1846. His coins are usually signed : **G. M.**

MAINÈRT, JOSEPH (*Germ.*). Mint-engraver at Warsaw, son of the last, worked there *circ.* 1840-1855. This Engraver distinguished himself also as a Medallist, and his initials **I. M.** or full signature : **I. MAINERT RYTOWAL** occur on medals of : Josef Xaver Elsner, composer (1769-1854); — Copernicus, astronomer, 1830, &c.

Bibliography. — Kirmis, *Handbuch der Polnischen Münzkunde*, Posen, 1892.

MAINHART, G. (*Germ.*). Mint-master at Bornstädt, *circ.* 1605, in the service of the Counts of Mansfeld, Bruno II., William and John George (1604-1607). His initials **G. M.** occur on the coinage. He also acted in the same capacity at Eisleben, Halle and Stolberg, 1595-1615.

MAINONI (*French*). Superintendent of the Tobacco régie at Strassburg, who in 1797 issued a medal with bust of Bonaparte, commemorating the Treaty of peace of Campo Formio.

MAINWARING, WILLIAM (*Brit.*). Engraver of Tokens, and Medallist, whose productions date between 1790 and 1798. He resided at Birmingham, but I have been unable to trace any further information concerning his life.

From Pye we learn that Mainwaring was a Manufacturer of Tokens, as well as Die-sinker. By him are : Hickman's, Birmingham, Halfpennies, 1792, with bust of John Howard (4 var.); — P. Deck's, Bury, Pennies (*one var. illustrated*), and Halfpennies, 1794, with bust of Charles, Marquis Cornwallis (sev. var.); — Robert Reynolds & Co's, Halfpennies of Coventry, 1792, with obv. Lady Godiva on horseback (7 var. *one illustrated*); — R. B. Wilkins, Isle of Wight, Halfpennies, 1792, with bust of Robert Bird Wilkins; — S. Barker's, Lichfield, Halfpennies, 1797, with bust of Dr Samuel Johnson (sev.

Penny Token of Bury, 1794.

var.); — W. Steward's, London and Middlesex, Halfpennies and Farthings, 1792, with bust of Shakespeare (sev. var.); — J. Fielding's, Manchester, Halfpennies, 1792; — Dunham and Yallop's, Norwich, Halfpennies, 1792 and 1793 (sev. var.); — North Wales,

Halfpenny Token of Coventry, 1792.

Halfpennies, 1793, with head of Druid (sev. var.); — North Wales, Farthings, 1793, with youthful bust, laureate (8 var.); — South Wales, Farthings, 1793, with laur. bust (10 var.); — Farror's Warwickshire, Halfpennies, 1791, with bust of Shakespeare; — H. Hickman's, Westminster, Halfpennies, 1792, with bust of John Howard (sev. var.); — Non Local. Halfpennies, with busts

of Louis XVI. and Marie-Antoinette, 1793 ℞. MURD. BY THE FACTIOUS, &c. (numerous varieties; either obv. or ℞. having been used in connection with ℞. or obv. of other tokens, as David Garrick, Two men at a forge, &c. *Vide* Atkins, pp. 112-114, 368-369); — Halfpennies, 1793, with bust of the Dauphin, and ℞. MAY. THE. DOPHIN BE RESTORED TO THE CROWN OF FRANCE, &c.

Mainwaring's signature : **W. M.** or more rarely : **W. MAINWARING FECIT** occurs on the following medals : The Rev. Caleb Evans, † 1791 ; — John Howard, F. R. S., Memorial, 1790 ; — Selina, Countess of Huntingdon, 1791 ; — Frederick, Bishop of Osnabrück, 1791 ; — Decapitation of Louis XVI., 1793 (copy of a medal by Fr. Loos) ; Others, on the same event, with ℞. CUNCTIS ILLE, &c. cypress tree, or guillotine, &c. (many varieties); — Decapitation of Marie-Antoinette 1793, with her bust on obv., 1793 ; — Louis XVI. and Marie-Antoinette, 1793 (sev. var.) ; — Louis XVII., 1793, obv. Bust of the Dauphin. ℞. Crown (sev. var.) ; — Frederick, Duke of York, Valenciennes surrendered, 1793 ; — Thomas Ryder, actor, etc.

The work of Mainwaring compares favourably with that of his foremost contemporaries, J. G. Hancock, Peter and Thomas Wyon, C. H. Küchler, and others.

Bibliography. — Pye, *Provincial Coins and Tokens*, n. d. — Atkins, *Tokens of the eighteenth century*, London, 1892. — H. A. Grueber, *English Personal Medals from 1760*. — Hennin, *Histoire numismatique de la Révolution française*, Paris, 1826.

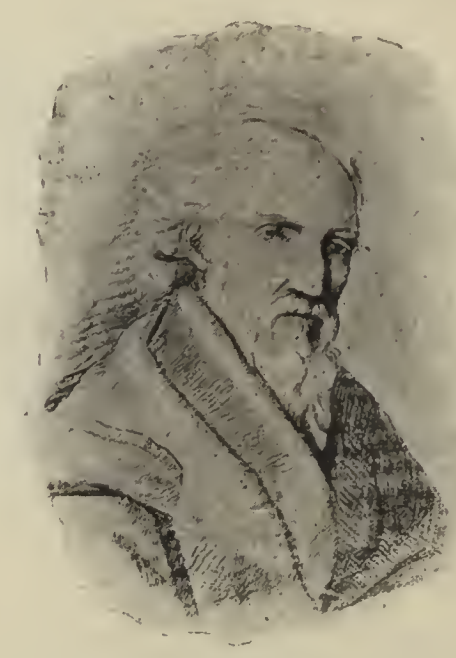
MAIRE, ANNA (*French*). Sculptor and Medallist; daugher of J.-B. Maire (*q. v.*). She is the author of Portrait-medallions in bronze of J.-B. Maire ; — Herself; — Abbé E. M*** ; — 1901. Mgr. Petit, Archbishop of Besançon ; — 1905. Just Becquet, statuary.

MAIRE, JEAN BAPTISTE (*French*). Medallist, born at Besançon, 5. August 1787, died there, 13. December 1859. His first teacher was Dominique Paillot, Director of the Drawing school of his native city. He then studied medicine, and in 1809, accompanied the French army to Spain as surgeon, but wounded at the siege of Saragossa, he returned to Besançon and turned his attention to sculpture. In 1816, he was admitted at the Ecole des Beaux Arts, and worked under and for the sculptor Lemot, whom he assisted in the execution of certain of his works, as for instance, the statue of Henry IV., re-erected by Louis XVIII., near the Pont-Neuf.

J. B. Maire exhibited at the Paris Salon, from 1819 to 1852, in the section of sculpture. His principal works are : Head of Christ (in Besançon Museum); — Head of St. John the Baptist; — Bust of Lieut.-General Donzelot, governor of Martinique ; — Bust of Mairet;

— Head of Eurydice; — Bust of Cardinal de la Luzerne; — Bust of Mgr. de Quélen, &c.

On the invitation of his friend, Charles Weiss, town librarian of Besançon, the artist executed a series of medals representing distinguished citizens of Franche-Comté. A subscription was opened in 1836, and the first medal which appeared was that of Gilbert Cousin, the friend of Erasmus; the last was that of Mgr. Mathieu, archbishop of Besançon, which his daughter, Mlle Anna Maire, had



J.-B. Maire (1797-1859).

to finish, death having overtaken the medallist before he could achieve it. He could not either complete the ℞. of General Lecourbe's medal, and only prepared the model of that of Bichat.

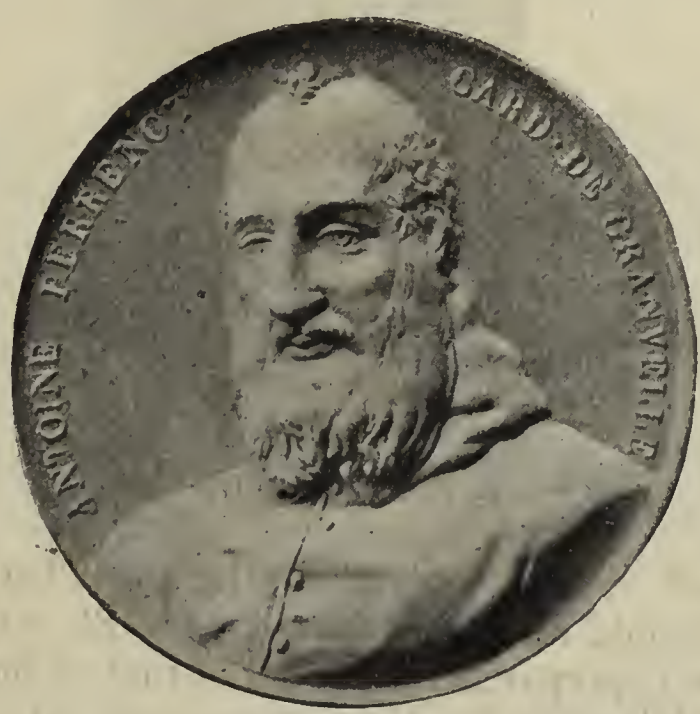
All the medals of J. B. Maire are struck. At his death, the dies were acquired by the Municipal Council of Besançon and deposited in the Archaeological Museum of that town. He had invented a Reducing Machine for the use of medallists, which is now preserved at the Conservatoire des Arts et Métiers.

The artist's portrait is reduced from a drawing by Mlle Anna Maire.

LIST OF J. B. MAIRE'S MEDALS

1834. Prize Medal of the Academy of Besançon; — 1836. Gilbert Cousin, chanoine de Nozeroy (1506-1572); — L. F. A. de Rohan-Chabot, archbishop of Besançon (1788-1833); — J. J. A. Courvoisier, garde des Sceaux (1775-1835); — 1837. Jean-Jacques Chifflet, historian (1588-1673); — Joseph d'Olivet, abbot (1682-1768); — Antoine Perrenot, cardinal Granvella (1517-1586; *illustrated*); — J. B. V. Proud'hon, jurisconsultus (1758-1838); — 1839. J. I. de Froissard-Broissia, camerlingo of Pope Innocent XI. († 1694); —

1840. C. L. de Faletans, Governor of the Order of Saint-Georges de Franche-Comté (1624-1700); — 1841. Jacques Curasson, president of the Academy of Besançon (1770-1841); — Philibert de Chalon, baron d'Arlay, prince of Orange (1502-1530); — J. de Jouffroy, bishop of Arras and Albi (1412-1475); — 1843. Georges Cuvier, naturalist (1769-1832); — Pierre Joseph Desault, surgeon (1744-1795); — 1844. Lieut. General Comte Morand (1771-1835); — 1845. Antoine Pierre de Grammont, archbishop of Besançon (1614-1698); — F. J. Dunod de Charnage, historian (1678-1752); — 1846. Charles Weiss, keeper of the Besançon Civic Library (1779-1866);— 1852. J. M. A. Césaire Mathieu, archbishop of Besançon (1796-1875); — Undated. Xavier Bichat, surgeon of the Hôtel-Dieu, Paris (1771-1802; — General Lecourbe (1759-1815).



Cardinal Granvella, by J.-B. Maire.

Mlle Maire presented recently to the Besançon Museum seven dies by her father, which represent : Napoleon I.; — Frederick the Great; — Benjamin Franklin; — Jean Jacques Rousseau; — Voltaire; — Fénelon, Massillon and Bourdaloue. They seem to have been intended for *repoussé* work, and not medals.

Bibliography. — F. Mazerolle, *J. B. Maire*, Gazette numismatique française, 1897, pp. 289-298. — Chavignerie et Auvray, *op. cit.*

MAIRE, JULIEN *Vide* **LEMAIRE** (Vol. III, p. 386).

MAISTRE, PIERRE LE (*French*). Mint-master at Crémieu, 1538-1542 and later, as his privy mark, a P at the end of the legends, still appear on the last coins issued at that mint in 1551 and 1552.

Bibliography. — E. Faivre, *État actuel des ateliers monétaires français et de leurs différents*, 1896.

MAITLAND, ALEXANDER (*Brit.*). Mint-warden at Edinburgh, 1662-1690.

MAITLAND, CHARLES (*Brit.*) of Haltoun "Generall of his Maiesties Mint heer in Scotland, to coyne or cause to be coyned in turners three thousand stane weight of good poore copper." He was acting in the capacity of Mint-master-general of Scotland, in the early years of Charles II., and in conjunction with "Sir Johne Falconer, Master of the Conyiehouse", 1661-1663.

BIBLIOGRAPHY. — Burns, *The Coinage of Scotland*, II, 452, 493.

MAJANO, BENEDETTO DA (*Ital.*). Sculptor of the last decade of the fifteenth century, to whom Friedländer suggests the attribution of a Portrait-medal of Giovanni Tornabuoni, a variety of which is dated 1492. Armand describes it under the works of the *Médailleur à l'Espérance*.

Giovanni Tornabuoni, 1492.
(reduced)

Prof. W. Bode has however no ascribed this medal also to Niccolo Spinelli of Florence.

In his art are two Reliefs in bronze, representing the Madonna enthroned, and another, in silvered bronze, of St. Sebastian.

BIBLIOGRAPHY. — Dr Merzbacher, *Kunst-Medaillen-Katalog*, 1900, nº 51. — Bode, *Die italienischen Bronzen*, Berlin, 1904.

MAJOR, JOHANN DANIEL (*Germ.*). Designer of a medal of the Institute of Natural History and Sciences at Gottorp. It is dated 1688 and signed **I.D.M.** Major was Professor and physician at Kiel.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

MAKKING, H. J. (*Dutch*). Sculptor, Medallist, and Chaser, residing at Utrecht, and born in 1868. He studied at Amsterdam as a pupil of the Academy of Fine Arts. By him are : Portrait-plaquette of President Kruger, 1900; — Prize Medal of the Society "Arti et Industriae", of The Hague, 1905, &c.

BIBLIOGRAPHY. — *Tijdschrift*, X, p. 321. — Dr J. H. de Dompierre de Chaufepié, *op. cit.*, III, p. 125.

MALACAN, JEAN BAPTISTE (*French*). Contemporary Sculptor, born at Béziers (Hérault); pupil of J. Thomas, Tasset and W. Kluge. At the Salon of 1899 he exhibited five Portrait-medals and medallions, and in 1905 various Portrait-medallions and Plaquettes.

MALAKIN, NICHOLAS (*Ital.*). A Florentine, who was appointed Mint-master in London, in the 18th year of Richard II., first in conjunction with John Wildeman, and alone in the 19th year (1395-1396). Whether his successor, whose name appears in contemporary documents as GEOFFREY MULLEKYN (*q. v.*) was one of his relatives, I have been unable to ascertain.

BIBLIOGRAPHY. — Ruding, *op. cit.*

MALAISSON, JACQUELIN DE (*French*). Engraver of Jetons at Bourges, *circ.* 1494-1498. He was a Goldsmith, and executed in 1497 "gectoers" for the Chamber of Bourges..

BIBLIOGRAPHY. — Rondot & De La Tour, *op. cit.*

MALASSIS, ÉMILE (*French*). Contemporary Gem-engraver, born at Paris; pupil of H. Bourgeois. At the Salon of 1884 this artist exhibited a cameo in sardonyx.

MALAVASI, GIUSEPPE (*Ital.*). Sculptor and Medallist of Modena, first half of the nineteenth century. His signature occurs on a cast medal commemorating the Birth of the heir apparent of Duke Francesco IV. of Modena, 1819.

MALHET (*French*). A Paris Die-sinker, who was one of the competitors for the coinage of the second Republic, 1848. He presented to the Monetary Commission pattern ꝳ 20 Francs, ꝳ 5 Francs, and Æ 10 Centimes, but his type was not adopted.

Pattern 5 Francs, 1848, by Malbet.

BIBLIOGRAPHY. — De Saulcy, *Souvenirs numismatiques*, &c.

MALDINI (*Ital.*). Sculptor and Medallist of the nineteenth century. I have noticed his signature on a Portrait-medal of Cardinal Oppizoni of Bologna.

MALEPILYS, BARDET DE (*Brit.*). Mint-master at London, under Edward III., 1372-1375. He was of Florentine origin, and was first appointed Mint-master at Calais, 20. May 1371. There he issued Nobles, Half, and Quarters Nobles, of the same weight and standard as those struck at the Tower of London; silver Gros, Half Gros, Sterlings or Pennies, Half, and Quarter Sterlings. The Gold coins of Edward III. of the Calais Mint have a Ꞓ in centre of R/C. instead of the usual ϵ, and a flag on ship; the silver coins are all known with the exception of the Half Sterling and Ferling.

Bibliography. — Ruding, *op. cit.* — Serrure, *Histoire monétaire de la France*, A-C, Paris, 1887.

MALER, CHRISTIAN (*Germ.*). Son of Valentin Maler, to whose business as a Goldsmith and Medallist he succeeded, *circ.* 1603. He was born at Nuremberg about 1584 and died there after 1648, but neither the date of his birth, nor that of his death are known. The period of his activity is placed between 1603 and 1648. Although a son of Valentin Maler, and grand-son of Wenzel Jamnitzer, his productions, which are very numerous, "are executed," says Bolzenthal, "in a mechanical manner and frequently in a bad style."

Christian Maler was most successful in the portraits of some Nurembergians, but worked also for the House of Brandenburg, and the Emperors Rudolph II., Matthias, and Ferdinand II., "from whom he received permission to strike medals in his own house, a privilege noted on most of his works *cum privilegio.*"

Hans Jakob Tetzel, by C. Maler.

Most of Christian Maler's medals are struck; some however are cast, and bear the monogram **CM** incuse, whereas it is raised on medals. Amongst these, Erman mentions the following: 1605. Ernst Haller; — Georg Volckamer; — 1628. Georg Graf; —

1629. Hans Jakob Tetzel (*illustrated*); — Undated. Maximilian, Count Pappenheim; — and probably also : Henricus Coler, Consul. Primarius. Lvbecensis, 1636 (*illustrated*), &c.

Similar in style are the medals signed **MH** and many other oval portrait-pieces of Nuremberg, of the two first decades of the seventeenth century; many of these, suggests Erman, should certainly belong to Christian Maler.

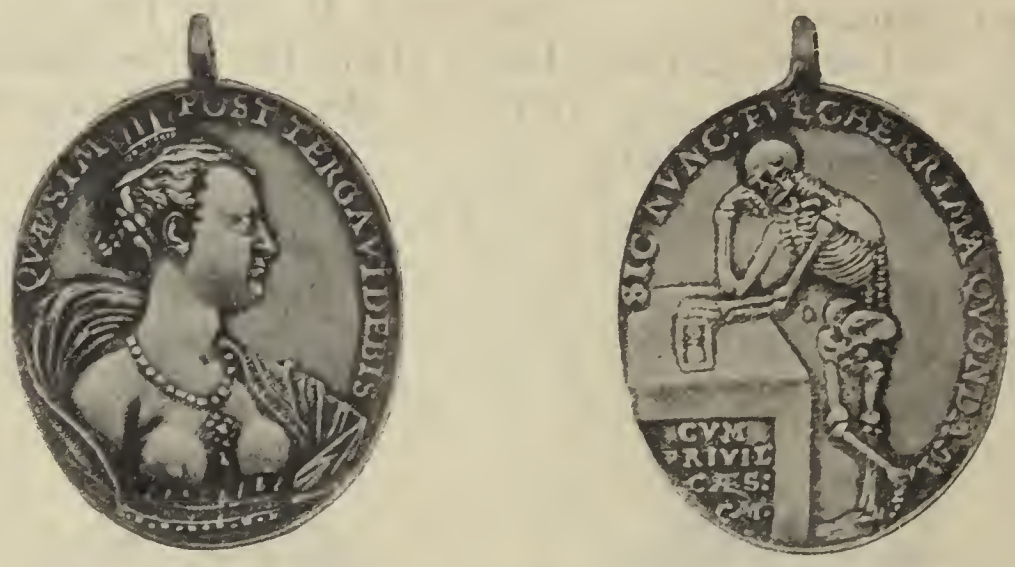
This artist's medals are variously signed ; **C. M.**; — **C. M. C. P.**; — **C. M. C. PRIVI. CAES**; — **C. MAL**; — **C. MALER**; — **C. MALLER**; — **C. PRI. C. M.**; — **C. PRI. CÆ. C. MALER**; — **C. PRIVI. C. MALER**; — **C. PRIVI. CAE.C. M.**; — **CVM. PRIVI. C. C. M.**; — **CVM. PRIVIL. CAE. C.M.**; — **M. C.**, or privy mark, a crane.

I have made a note of the following medals by Christian Maler, which however only represent a small portion of his work : Frederick, Count Palatine, and Princess Elizabeth, 1615. ℞. Shields of arms; — Coronation of Frederick and Elizabeth of Bohemia,

Coronation of Frederick and Elizabeth of Bohemia, 1619.

1619 (4 var.; *one illustrated*); — Elizabeth Stuart, oval badge, 30 × 38 mill., obv. QVAE SIM POST TERGA VIDEBIS. Crowned bust to r. ℞. SIC NVNC : PVLCHERRIMA QVONDAM. Skeleton holding hour-glass above table inscribed : CVM PRIVIL : CAES : C.M. (*illustrated*); — Emperor Rudolph II.; — Emperor Matthias and consort Anna; — Matthias II. King of Hungary, 1611 ℞. King on horseback; — Emperor Matthias and consort Anna, 1617; — Archduke Ferdinand, 1617; — Empress Eleonora, 1630; — Jeton on the Capture of Jülich, by John Sigismund, Margrave of Brandenburg, 1610 (2 var.); — Frederick William, Margrave of Brandenburg, and consort, Louise, 1648; — Christian II., Margrave of Brandenburg, 1606 (2 var.); — Marriage of Joachim Ernest, Margrave of Brandenburg, with Princess

Elizabeth of Solms, 4. October 1612; — Oval Portrait-Medal of Joachim Ernest, of Brandenburg, undated (signed : **C. MALLER C. PRIVI. CAES.**); — John George I., Duke of Saxony, 1611; — Another, undated, with ℞. Duke on horseback (1614); — Centenary of the Reformation, 1617 (6 var.); — Portrait-medal of John George I. of Saxony ℞. MONT. DVX. &c. Duke on horseback (Engelh. n° 790); — Siege and Capture of Bautzen, 1620; —



Medal of Queen Elizabeth of Bohemia.

Hungarian and Bohemian Coronation of King Matthias II. (1608) ℞. MANET VLTIMA COELIS; — Portrait-medal of the Emperor Mathias II. and Empress Anne, on the Reichstag at Ratisbon, 1613; — John Casimir, Duke of Saxony, 1613 (*illustrated*; a variety reproduced in Tentzel L. E. Plate 20. I is dated 1618); —

Gold Badge of John Casimir, Duke of Saxony, 1613.

Naval Victory of Admiral van der Does, near the Canary Islands, with bust on obv. of Prince Maurice of Orange-Nassau, 1595; — Prince-Elector Frederick William of Brandenburg and consort Louise

of Nassau-Orange, 1646; — Brunswick medal of 1615, obv. ALACRITAS CALCAR LIBERALITAS ℞. CAVTE Acrobats, &c.; — Religious Medal, *Ein vernunftig Weiberfrischt ihres Manns Hertz*, &c.; — Another, Bust of Christ, EGO.SVM.VIA VERITAS.ET VITA; — Reformation Memorial, 1630; — Proclamation Medal and Coronation of Matthias II., at Frankfort-on-M., 1612 (sev. var.); — "Apostles" Medal; — Matthias II., Wars against the Turks, 1612; — Matthias II.'s solemn entry into Ratisbon, 1613; — "Utraquistenmedaille"; — Ferdinand II. and the six Prince-Electors; — The Nuremberg Town Hall, 1619; — Rudolph II. and the six Prince-Electors, 1607; — Medal of Strassburg, 1615; — Siege of Brunswick, 1615.

Heinrich Coler, of Lübeck, 1636.

Among the personal medals engraved by Christian Maler are; Martin Luther, 1617 (sev. var.); — Johann Tserclaes Tilly, 1628: — Ernest, Count Mansfeld; — Prince-Elector Frederick William of Brandenburg and consort Louise of Nassau-Orange, 1646; — Duke John George I. of Saxony; — Prince Maurice of Orange-Nassau, 1600 and 1613 (sev. var.); — Georg Volckamer, 1624 and 1627; — Emperor Matthias II., obv. legend: MATTHIAS MVNDI MODERATOR MAGNIFICATUS; — Emperor Ferdinand II. (sev. var.); — Frederick V., Count Palatine, King of Bohemia, 1619; — Rudolph II.; — Prince Henry Frederick, of Orange-Nassau; — Christian I., Prince of Anhalt, 1607 (oval medalet).

At the *Kunstgewerbe-Ausstellung*, Dresden, 1906, the following medals by Christian Maler were exhibited, which Prof. Dr B. Pick describes in his Catalogue: Emperor Rudolf II., 1603 (Æ. gilt. Gotha Museum); — John Casimir, Duke of Saxony, in Coburg (Æ. gilt. Weimar); — Anna, consort of Prince Christian of Anhalt,

1607 (Æ. gilt); — Emperor Mathias and his family; Coronation medal of Frankfort-on-Main, 1612 (Æ. Gotha); — Joachim Ernest, Margrave of Brandenburg-Ansbach, 1612 (Æ.); — Another, similar (but undated); — Ernst, Count of Mansfeld, undated (Æ. Gotha); — John Frederick, Duke of Würtemberg, undated (Æ. gilt); — Maximilian, Duke of Bavaria, undated (Æ. gilt. Gotha); — Medal of the Beyersdorf Convention, with busts of the four Frankish Princes (Æ. gilt); — John Georg I., Prince Elector of Saxony, 1520 (Æ. Gotha); — Johannes Dresel von Hoelfeld, abbot of Erbach, 1618 (Æ. gilt and enamelled. Gotha).

Christian Maler engraved dies for coins, as for instance the "Reichsvikariat" Thaler of John George I., 1612, and a Portrait-thaler of George, Margrave of Brandenburg, but he never filled the office of a Mint-engraver. According to Oesterreicher, he applied on 13. November 1630 for the post of Die-cutter at the Vienna Mint, and recalled in support of his application his twenty years' services to that Mint.

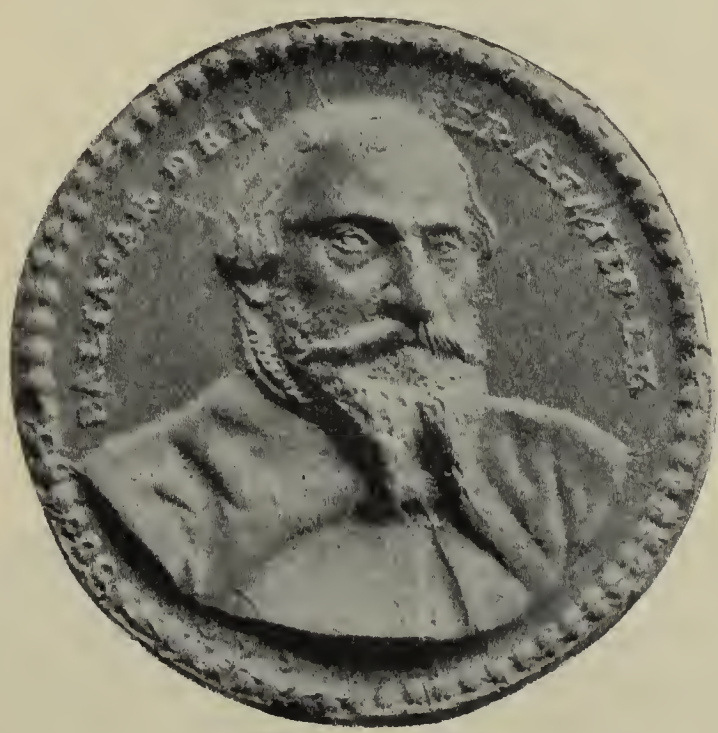
By Christian Maler are also Portrait-medallions in coloured wax.

Bibliography. — Bolzenthal, *Kunstgeschichte der modernen Medaillen-Arbeit*, Berlin, 1840. — Erman, *Deutsche Medailleure*, Berlin, 1884. — Franks & Grueber, *Medallic Illustrations*, &c. — Ammon, *Sammlung berühmter Medailleurs und Münzmeister nebst ihren Zeichen*, Nürnberg, 1758. — Köhler, *Münzbelustigungen*, pl. V, 281, XII, 17. — Wills, *Nürnbergische Münzbel*, pl. I, 33.40. II, 140. IV, 307, 395. — Seyler, *Leben Frid. Wilh. des Grossen Churfürsten zu Brandenburg*, p. 26. — *Numophyl. Burckh.* Pl. II, nº 917, &c. 1232, 1707, 1835, 2613. — Doppelmaier, *Hist. Nachr. von Nürnb. Mathematicis und Künstlern.*, p. 215. — *Vollständig Braunschweig. Lüneburg. Münz und Med. Cabin.*, nºs 243, 1217. — Flad, *Berühmte Medailleurs*. — Lohner, *Medaillen Sammlung*, pl. II, 49. V, 297. VII. 417. — Madai, *Thaler Cabinet*, nºs 2168, 3794. — Ad. Hess Nachf., *Reimmann Sale Catalogue*, 1892. — L. & L. Hamburger, *Raritäten Cabinet*, IV. — Dr Merzbacher, *Kunst-Medaillen Catalog*, 1900. — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*. — *Katalog der Münzen- und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamtes in Wien*, 1901. — Schlickeysen-Pallmann, *Abkürzungen*, etc. — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — Erbstein, *Erörterungen auf dem Gebiete der Sächsischen Münz-und Medaillen-Geschichte*, Dresden, 1888. — Theodor Distel, *Nachrichten über den Contrafactor und Eisenschneider Christian Maler zu Nürnberg*, Blätter für Münzfreunde, 1036. — Blanchet, *op. cit.*, II. — Gebert-Nürnberg, *Geschichte der Münzstätte der Reichstadt Nürnberg*, 1891. — Nagler, *Neues allgemeines Künstler-Lexicon*, 1839. — H. W. Singer, *Allgemeines Künstler-Lexicon*, 1898. — *De Historiepenningen, en Munten betrekking hebbende op het Stamhuis van Orange-Nassau*. — Dr Julius Cahn, *Medaillen und Plaketten-Sammlung W. P. Metzler, Frankfurt-am-Main*. — Paul-Joseph & Eduard Fellner, *Die Münzen von Frankfurt-am-Main*, 1896. — Fiala, *Beschreibung der Sammlung böhmischer Münzen und Medaillen des Max Donebauer*, Prag, 1888. — *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen I*, 1903. — C. Oesterreicher, *Regesten aus J. Newald's Publicationen über österreichische Münzprägungen*.

MALER, CHRISTOPH (*Germ.*). Die-cutter to the Vienna Mint, 1609. His initials **C. M.** occur on Thalers of Vienna, of that date. But I suspect the author of the Vienna Mint Catalogue has misinterpreted these initials which undoubtedly stand for Christian Maler, who was engaged on various occasions with work for the Vienna Mint.

MALER, VALENTIN (*Germ.*). A celebrated Medallist of Nuremberg; son-in-law of Wenzel Jamnitzer, the famous Nuremberg goldsmith; and father of Christian Maler. The date of his activity ranges from 1568 to 1603, in which year, according to Doppelmayr, he probably died. Mummenhof has traced this artist's origin to Iglau in Moravia, and Erman has further shown that before settling at Nuremberg he had been employed as Mint-engraver at Joachimsthal. He married Wenzel Jamnitzer's daughter Maria in 1569, and by special favour of the Nuremberg Town Council obtained the privileges of a Mastership.

It is highly probable that Valentin Maler settled at Nuremberg in, or some time before 1568. A few years later we find him taking up his residence at the Saxon Court, which might account for the fact that of 1573 only one medal is known by the artist and



Balthasar Derrer.

of 1574 and 1575 none at all. He may also have worked in Silesia. After his return to Nuremberg, he remained in connection with the Prince-Elector of Saxony, and in 1590 executed a Portrait-medal of Christian I.

Valentin Maler's cast medals are usually signed : VM. The following are known to Erman : Undated. Hans Erasmus von Schwanberg, Mint-master-general for Bohemia, previous to 1566, and perhaps Maler's chief, when engraver at the Joachimsthal Mint; it was executed before 1568; — Undated. Georg Pichl von Pichlberg, a Bohemian (aet. 26; i. e. modelled before 1568); — 1568. Hans Thomas Newkum; — Wenzel Jamnitzer (2 var.; one, dated 1571, formerly in the T. W. Greene collection); — Katharina Goswein; — Leonhart Tucher; — Lorenz Durnhofer; —

1569. Jobst Tetzel; — Jacob Muffel; — Balthazar Derrer (*illustrated*); — Sebald Haller; — Gabriel Nützel; — Andreas I. Imhof (some varieties; there was a coloured wax Portrait-medallion of the same personage in the Felix collection); — 1570. Martin Holdwick; — Susanna Holdwick; — Sebastian Imhof; — Lienhard Dilherr;

Johann Herel.

— Stephan Brechtl the elder; — Erhard Behaim and consort Magdalena; — 1571. Christoph Creutz of Letnan in Bohemia; — Hans von Hohenwart, of Joachimsthal; — 1572. Margarethe Gwandtschneider the elder (2 var.); — Matthäus Fetzer; — 1573. Georg Roggenbach; — 1576. Georg Römer the younger (2 var.);

Martin Luther and Georg Mylius.

— Philipp Römer; — 1578. Matthias Schilherr and consort Anna; — 1579. Johann Neudörffer junior; — 1580. Georg Roemer junior; — (1581?). Conrad Knipping, of Mergentheim (2 var.); — (1581). Johann Herel (*illustrated*); — 1582. Wenzel Jamnitzer, oval; — 1583. Paul Scheurl; — Religious Medal with figure of Christ; — (1584). Georg Mylius, the well-known Augsburg

theologian. ℞. Head of Luther, in flat relief (*illustrated*); — Undated. Johann Rieter, † 1584; — 1584. Wenzel Jamnitzer, oval; — Matthaeus Schyrer; — (1584). Ernst von Mengersdorf, bishop of Bamberg; — Undated. Frederick VII., of Limpurg, Court Chamberlain to the Count Palatine, at Heidelberg; — Martin Rehlen; — 1585. Sigismund Feierabend; — 1587. Heinrich Thenn (the head and arms are cast separately and soldered on a silver plaque); — 1593. Hermann Heher; — Undated. Joachim Camerarius; — Simon Naub and consort (Naub was a native of Frankfort-on-M., his wife was of Nuremberg); — Felicitas Sidelmann; — 1594. Johannes Masler (in British Museum; published by Dr Julius Cahn, *Num. Chron.*, 1904, pl. VII, 6); — Paul Luther, (Luther's son), Facing portrait (*Berl. Münzblätter*, 1903, p. 390).

The above list of Maler's cast medals is no doubt very incomplete. Erman suggests that the following unsigned medals of Würzburg and Bamberg are by him also. In style and workmanship they bear a strong similarity to the medals of Georg Mylius of 1584 and Matthias Schilherr of 1578; the portraits are facing, and in very low relief, and the lettering reminds one entirely of Maler's peculiar characteristics. It is further known, from contemporary documents, that the artist worked for the Bishop of Bamberg, but did not sign his productions at the episcopal court. Heller (p. 27) has recorded a payment of 22 florins made to Maler for the modelling of the Portrait-medal of Ernst von Mengersdorf, bishop of Bamberg; a cast in gold was made of this by the Bamberg goldsmith, Bernhard Rehm. Erman ascribes to Valentin Maler the Portrait-medals of: 1575. Julius Echter, bishop of Würzburg; — 1577. Wilhelm Schutzper, surnamed Milchling, of Würzburg (*Zeits. f. Num.*, 10, 174); — Johann Georg, bishop of Bamberg; — Undated. Adam Calvus, of Würzburg; — Lienhart Hiebner and consort Barbara (probably a son of Lienhart Hiebner of Nuremberg, who was born in 1502).

Amongst the unsigned Nuremberg Portrait-medals in very low relief Erman suggests the attribution of the following to Valentin Maler, and in support of this he points out that the Fetzer medal of 1576 is a copy of that of 1572, which bears the artist's monogram. As however, Maler's productions before 1568 cannot be traced, there must still be some uncertainty as to the authorship of these medals: 1567. Paul Behaim; — 1573. Gabriel Tucher; — 1575. Lorenz Zollikofer; — 1576. Matthaeus Fetzer; — Leonhardt Nierenberger and consort Frau Froniga; and probably also: 1580. Willibald Imhof the Elder; and 1588. Michael Iensinger.

Many of the medals formerly ascribed to Wenzel Jamnitzer belong in reality to Valentin Maler.

Besides the above-mentioned cast medals, Maler is the author of numerous struck pieces, most of which, says Erman, were made for sale, but some also as Presentation-pieces for princes, as the oval badge of Charles II. of Hohenzollern-Sigmaringen (*Zeits. für Num.*, XI, pl. 2). These struck medals are by no means inferior in style to the cast pieces, but are usually signed **V.M.** or still more frequently : **V.M. CVM PRIVILE. CAES.** ; and also **FA. V.M.C. PRIVILE** (*Faciebat Valentin Maler cum Privilegio*). The following struck medals bear Valentin Maler's signature ; they however represent but a portion of the artist's productions in that category : Jakob Scholtz (one of the artist's earliest medals, the dies of which were formerly preserved at the Joachimsthal Mint) ; — Portrait-jeton of Valentin Maler ; — Maximilian II., ℞. Eagle supporting orb in its claws (sev. var.) ; — Coronation Medal of the Emperor Rudolph II., 1576 and 1589 (sev. var.) ; — Medal of the Prince-Electors, ℞. MANE NOBISCVM &c. (sev. var.) ; — Medal of the Augustine friar Gottfried, of Raab, 1601 ; — Leonhard Dilherr von Thummenberg, of Nuremberg ; — Sebald Haller von Hallerstein, 1569 ; — Stephan Brechtl, mathematician, of Nuremberg ; — Wolff von Breuningen ; — S. Ludovicus Schaublein (?) ; — Homage to the Emperor Rudolph II. and his ancestors, 1590 and 1594 (sev. var.) ; — Nuremberg New year's Medal, 1580 ; — Building of the Fleischbrücke on the Pegnitz, by the Nuremberg Urban Council, 1598 ; — Accession of Prince-Elector Christian II., Duke of Saxony, 1601 ; — *Æ*. Jewelled Badge of Duke Augustus of Saxony, *circ.* 1574 (2 var.) ; — Medallic Thaler of Christian, Duke of Saxony, 1590 ; The Prince-Elector on horseback ; ℞. Arms ; — Commemorative Medal of the Shooting Fête at Nuremberg, 1592 ; — Birth of Princess Claude of France, a presentation piece to Nuremberg notabilities, 1580 ; — Medal of 1599 struck in honour of the Burgomaster and Aldermen of Frankfort-on-M. (sev. var.) ; — "Shooting" Thaler of Frankfort-on-M., 1582 (sev. var.) ; — Capture of the Fortress of Raab (Schwarzenberg), 1598 ; — Various Religious medals ; — Jakob Fugger the wealthy (attributed to Dürer by Erman) ; — Bishop Johann von Speyer (the last two medals are very similar in style), &c.

At the Dresden 'Kunstgewerbe-Ausstellung', 1906, the following medals by Valentin Maler were exhibited, and they are described in Prof. Dr B. Pick's catalogue : Andreas Imhoff, 1569 (lead, uniface) ; — Jakob Muffel, 1569 (lead, uniface) ; — Wenzel Jamnitzer, 1571 (lead, uniface) ; — Julius Echter, bishop of Würzburg, 1575 (Æ. gilt) ; — Another, smaller (Æ.) ; — Georg Mylius, of Augsburg (℞. Martin Luther), 1584 (Æ. gilt. Gotha) ; — Wenzel Jamnitzer, 1584 (lead, Gotha) ; — Sigismund Feierabend, of Frankfort, 1585 (Æ.) ; — Hieronymus Paumgartner, 1598 (Æ. gilt). All the above are cast medals, whereas the following are struck specimens :

Emperor Rudolf II., undated (Æ. Gotha); — Prince-Elector's medal, 1589; — King David. Medal of David Weiss of Augsburg; — Balthasar Paumgartner, 1592 (lead, uniface. Gotha). The last may be by Val. Maler, and is a cast piece.

Johann Neudörffer, by V. Maler.

Some interesting notes are given by Dr Julius Cahn in his article on *German Renaissance Medals* (Num. Chron., 1904, p. 41): "So far as the technical work of medals of the German Renaissance is concerned, the masters of the sixteenth century preferred casting, only few examples of striking being in existence. It is well known that casting is the nobler and more artistic method of producing

Andreas Imhoff.
(Portrait-medallion in wax).

medals, and among all nations the best work in this branch of art has been done in this way.

"The models were, as a rule, first carved in wood, the letters being afterwards fastened on. Many of these wooden models are

still preserved, and serve as ornaments of our collections. A good many medals were also executed in honestone. The art of modelling in wax came into use later, but, once known, was soon in general favour. The finished cast was often worked over with the chisel, in order to bring out details. But there are also in existence most successful casts which have not been touched. The metal in general use was bronze; silver was less used at first, and one must not de surprised to find that many of the medals are of lead. The first casts, which were at the same time the proofs, were always produced in the less valuable metal, and of many medals we possess only these casts in lead."

Valentin Maler, says Dr B. Pick, modelled his medals in wax, and many of his Portrait-medallions in wax are still in existence. One of Andreas Imhoff (*illustrated*) was formerly in the Felix Collection.

The artist was employed also by various mints, as Würzburg, Nuremberg, &c., to engrave coin-dies. A rare Guldenthaler of Würzburg, dated 1593, bears his initials.

Bibliography. — Erman, *op. cit.*, p. 55. — Mummenhof, *Anz. f. Kunde d. Vorz.*, 24, p. 253. — Heller, *Bambergische Münzen*, pp. 27, 28. — Ammon, *op. cit.*, no 61. — *Numophyl. Burckhard*, p. II, nos 915-916. — Doppelmaier, *op. cit.*, p. 210, 215. — Flad, *op. cit.* — Wills, *op. cit.*, II, 137, &c.; III, 345, 393, 422; IV, 219, 243, 250, 315. — Nagler, *Allgemeines Künstler-Lexikon*, 1839. — Fiala, *op. cit.* — Dr Julius Cahn, *Medaillen u. Plaketten der Sammlung W. P. Metzler.* — Ibid., *Inedited or rare German Medals in the British Museum*, Num. Chron., 1904, p. 60. — Bolzenthal, *op. cit* — Domanig, *op. cit.* — L. and L. Hamburger, *Raritäten-Cabinet*, IV, no 390. — Dr Merzbacher, *Kunst-Medaillen-Katalog*, 1900. — Bahrfeldt, *Münzen der Fürstenthümer Hohenzollern.* — *Katalog der Münzen-und Medaillen Stempel-Sammlung des K. K. Hauptmüntzamtes in Wien*, 1901. — Erbstein, *op. cit.* — Blanchet, *op. cit.*, II, 375. — Ad. Hess Nachf., *Reimmann Sale Catalogue*, 1892. — N. Rondot and H. de La Tour, *Les médailleurs et les graveurs de monnaies, jetons et médailles en France*, 1904. — Paul Joseph and Eduard Fellner, *op. cit.* — H. W. Singer, *Allgemeines Künstler-Lexikon*, 1898. — Dr Georg Habich, *Studien zur Deutschen Renaissance-medaille*, 1906.

MALFREDUS, PETRUS (*French*). Mint-master and Engraver to Aymar VI., comte de Valentinois, 1358. He was a native of Marcilia.

MALGRIN (*French*). According to Bolzenthal, a Die-sinker whose productions commemorate events of the French Revolution, 1789-1793; one of them is a Badge of Huissier d'honneur à l'Assemblée nationale, 1789, described in Hennin, *Hist. num. de la Révolution française*, p. 66.

MALIPIERO, URBANO (*Ital.*). Mint-master at Venice, *circ.* 1630.

MALL, CHANDA (*Ind.*). A notorious manufacturer of antiquities and coins, a native of Rawal Pindi, by whom are Parthian coins and in particular gold staters and silver tetradrachms of Andragoras. (*Vide* Sir

Henry Howorth, *Some Notes on Coins attributed to Parthia*, Num. Chron., 1905, p. 209 sqq.)

MALLEROYS, GUILLAUME DE (*French*). Mint-master at Dijon under Henry III. (privy mark + **M**), the League, and Henry IV., 1596-1596. His successor was Guillaume Audinelle.

MALLET, CHARLES (*French*). Contemporary Gem-engraver, born at Semur (Côte-d'Or); pupil of M. Macquet. At the Salon of 1885 he exhibited two intaglios in sardonyx : The Farnese Herakles — Herakles crushing the lion.

MALLET, JACQUES (*Swiss*). Mint-master at Geneva, 10. January—29. December, 1655. Dr Demôle remarks that he has not met with Genevese coins of that date.

MALM, J. A. (*Swed.*). Sculptor and Medallist of Stockholm, first half of the nineteenth century. His initials **I.A.M.** occur on a Portrait-medallion in gold of Prof. Peter Heinrich Ling (1776-† 1839), which was presented by his pupil in 1821.

MALMBERG, HANS (*Swed.*). Mint-master at Stockholm, 1738-1762. Thalers and other coins of Frederick (1746-1751) and Adolph Frederick, bear his initials **H.M.**

MALPELLIS, BARDET DE (*Belg.*). Mint-master at Ghent, 10. December to 22. July 1357.

MALTESE (*Ital.*). Mint-engraver at Turin, *circ.* 1735.

MALTHUS, JOHANN (*Austr.*). Mint-warden at Budweis, appointed 4. August 1569. Certain documents call him **HANNS MATHES.**

MALTRAVERS, HENRY, LORD (*Brit.*). Issued, in conjunction, with Sir Francis Crane, the so-called Rose or Royal Farthings of Charles I., under a patent granted in 1635.

Bibliography. — H. A. Grueber, *Handbook of the Coins of Great Britain and Ireland*, London, 1899.

MALUS, JEAN DE (*French*). Mint-master at Bordeaux, 1587-1608. His privy mark on the coins is an episcopal mitre.

Bibliography. — Mazerolle, *op. cit.* — E. Faivre, *op. cit.*

MALVETER, HANNS (*Austr.*). Mint-engraver at Freyberg. At the beginning of 1594 he cut dies for the smaller currency issued at Hall, and Oesterreicher adds that he may have been the engraver of the Alsatian Double Thaler of Archduke Ferdinand, the work of which is rather inferior.

MALYNES, GERARD (*Brit.*) and William Cockayne, contractors for an issue of Æ Farthings of James I. Before these, grants had been made, first to Lord Harrington (*q. v.*), then to his widow, Lady Anne Harrington, and afterwards to the Duke of Lennox and others.

BIBLIOGRAPHY. — Montagu, *Copper Coins of England*, 1893.

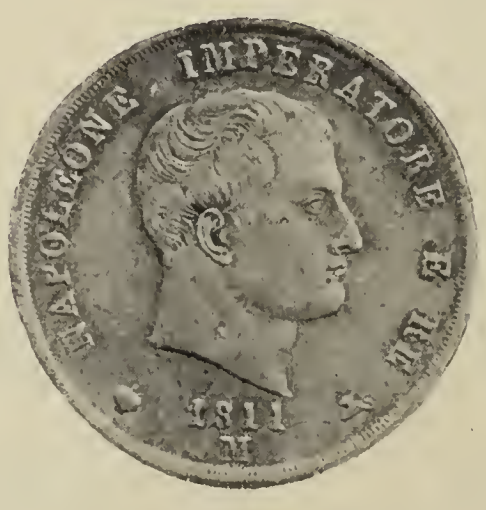
MAN, PAUL (*Austr.*). Mint-master at Schweidnitz, *circ.* 1525.

MANCEAU, JACQUES LE (*French*). Mint-master at Angers, 1399.

MANFELD, ROBERT (*French*). Mint-master at London, *anno* 4 of Henry VI. ; London and Calais, *anni* 24-38. His initial, the letter **M**, occurs also (in centre of the cross) on coins of Canterbury and Durham, showing that the dies were issued by the Master of the Mint in the Tower of London.

BIBLIOGRAPHY. — Ruding, *op. cit.*

MANFREDINI, LUIGI (*Ital.*). Medallist, born at Bologna in 1771, died on 22. June 1840. He was for many years Professor of Medallic Art at the Milan Academy of Arts, and Mint-engraver there,



Napoleon I., 5 Lire, 1811.

rom 1798 to 1830, (first as assistant, then chief-engraver from 1808) during which period he cut dies for the Kingdom of Italy, the Austrian province of Lombardy, and executed a series of medals of indisputable merit. His predecessor and colleague at the Mint was Giuseppe Salvirch, by whom are also Milanese Patterns of Napoleon I. The Medallist Gerolamo Vassallo was also a colleague with Manfredini as Engraver at the mint from 1808 to 1819.

Manfredini's series of coins comprise : *Napoleon I. N.* 40 Lire, 1808-1814; 20 Lire, 1808-1814; Æ. 5 Lire, 1808-1814; 2 Lire, Lira, 15, 10 and 5 Soldi, 1808-1814; Parpagliola, 1808-1813; 25 Cen-

tesimi, 1808; Æ. Soldo, 1807-1813; 3 Centesmi, 1807-1813; Centesimo, 1807-1813. Also various Patterns of 1806 and 1807, and a curious Lira of 1810 reading NATOLEONE. — *Francis I.* Various Pattern coins : ℞. Scudo da 6 Lire, 1816 (2 proofs in the Imperial

Medal of the Cisalpine Republic, 1797, by Manfredini.

Museum, Vienna); Lira austriaca 1822, 23, 24; Mezza Lira, and Quarto di Lira, 1822-1824; Æ. 5 Centesimi, 1822 and 1834; 3 Centesimi, and Centesimo, 1822 and 1834. Currency : ℣. Sovrano,

1820-1830; ½ Sovrano, 1820 and 1822; Æ. Tallero, 1819-1831; Fiorino, 1822-24, 1827, &c. — *Marie-Louise*, Duchess of Parma. Æ. 40 and 20 Lire, 1815 and 1832; Æ. 5, 2, and 1 Lire, 1815 and 1832, and subsidiary currency, Æ. 5 and 10 Soldi; Æ. 1, 3 and 5 Centesimi, 1815, 1830, 1832, &c.

The list of Manfredini's medals is a large one, but only the following have come under my notice. They are usually signed: **L.M.**; but also **M.**; **L. MANFREDINI** and **L.F.M.**: Napoleone Bonaparte ℞. Cisalpine Republic, 1797; Bonaparte ℞. DVX·TVTVS· &c. (*illustrated*); — Attempt on Napoleon's life, 1800;—'Courrier national' of the Cisalpine Republic, 1801; — Constitution at Lyons of the Cisalpine Republic, 1802 (4 var.); — The Commune of Parma to Bodoni, 1802; — Royal Institute of Sciences and Arts, 1806; — Coronation of Napoleon I. at Milan, 1805 (2 types; one with: LA ZECCA DI MILANO.MAGGIO on obv.); — Capture of Vienna, 1805; — Battle of Jena, 1806; — Prize Medal of the Royal Academy of Fine Arts of Milan, 1806 (sev. var.); — Medal of the Royal Italian Institute of Sciences, Letters and Arts, 1806 (signed: **L**); — General Marmont; dedicated by the inhabitants of Spalatro in Dalmatia, 1807; — Milanese Prize Medal for useful Discoveries, 1807; — Battle of Ratisbon, 1809 (℞. only; obv. by Vassallo); — Battle of Wagram and Campaign of 1809 (2 var.); — Marriage of Napoleon I. with Marie Louise, 1810 (Hymen driving Mars before him); — Birth of the King of Rome, 1811; — Return of Duke Francesco IV. to Modena, 1814; — Proclamation (Giuramento) Medal of Francis I., of the Lombardo-Venetian Kingdom, at Milan, 1815 (struck in three sizes, both for Venice and Milan); — Visit of Francis I. to Milan, 1816 (℞. only); — Visit of Francis I. to the Milanese Mint; — Visit of the Archduke John to the Mint of Milan, 1816; — Visit of the Archduke Rainer to the Milanese Mint, 1816; — Belzoni's discoveries in Egypt, medal presented by the inhabitants of Padua, 1819; — Elizabeth, Duchess of Devonshire (sev. var., with the Column of Focas at Rome, &c.); — Helmeted head of Athena; — Laureate bust of Dante; — Bust of Virgil; — Death of Lord Byron at Missolonghi, 1824 (sev. var., with Sepulchral urn; Nude male figure leaning on a globe; Female figure wearing mural crown; and smaller medalets); — Giovanni Battista Bodoni, typographer, 1802; — Marie Louise, Empress of Austria, 1816, Memorial Medal (struck by order of Francis I.); — Joseph Eckhel, numismatist, 1837; — Coronation of Ferdinand I., Emperor of Austria, 1831; — Dr Giacomo Tommasini, of Parma, 1822; — Dr A. Scarpa, of Pavia; — Galileo Galilei; — Dr A. Sacco, of Milan; — Giuditta Pasti, ℞. Heads of Goldoni and Alfieri, 1829; — James, Count of Carrara, Director of the Academy of Bergamo, 1797 (this is the

first Portrait-medal engraved by the artist); — Archduke Rainer, Viceroy of Lombardy, 1818; — Giuseppe Barbieri, 1833; — Inauguration of the Bridge on the Trebia, 1825 (a successful medal, with portraits of Francis I. and his daughter Marie-Louise); — Prize Medal of the Milanese Military Academy; — Prize Medal of the Academy of Fine Arts of Venice (with R/. Minerva); — Coronation Medal of Ferdinand I., 1838; — Medal of the "Academia filodrammatica" of Milan, 1840, with busts of Goldoni and Alfieri (one of Manfredini's last productions); — Industrial Prize Medal of Prague (obv. only); — Andrea Appiani, 1826; — Leonardo da Vinci (2 var.); — Fancesco Hayes, etc.

Luigi Manfredini rose to the first rank of early nineteenth century Italian medallists; his coins, in particular, display a great effort of art. Many of his medals were from designs of the celebrated painter, Appiani, whose portrait he has represented on a medal executed in 1826.

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MANFREDINI, LUIGI Junior (*Ital.*). Son of the last; Sculptor and Founder of Milan, second and third quarters of the nineteenth century. By him are the Bas-reliefs of the Milanese Triumphal Arch, and the statue of V. Monti in the Galleria Vittorio Emanuele. He has also executed cast Portrait-medallions in bronze.

MANFREZ, PIERRE (*Swiss*). A native of Flanders, who filled the post of Mint-master and Engraver at Lausanne, under the Bishop Guy de Prangins, from *circ.* 1375-1378. He was commissioned to

Demi-Gros of Guy de Prangins, bishop of Lausanne (1375-1378).

strike Deniers, Mailles, and Demi-Gros (of 6 Deniers, commonly known as *Sesens*, or in Latin *Sexti*).

MANGEM or **MANGIN**, **A.** (*Port.*). Mint-engraver, of foreign origin, at Lisbon, during the seventeenth century. His signature : **A. MANGIN F.** occurs on a Portrait-medal of John V. of Portugal, 1717, reproduced in Fernandes, *Memoria das Medalhas e Condecoraçoês portuguezas*, 1861.

BIBLIOGRAPHY. — Raczynski, *Dictionnaire historico-artistique du Portugal*, 1847.

MANGO (*Ital.*). Cameo-engraver at Rome, *circ.* 1790-1810, with whom the celebrated Benedetto Pistrucci wast first placed in apprenticeship.

MANICRAM (*Ind.*). Mint-engraver at Calcutta, 1804; a native Die-sinker.

MANIÈRE, ÉMILE DÉSIRÉ MARIE (*French*). Contemporary Sculptor, born at Orleans; pupil of Monceau and Chapu. At the Salon of 1891 he exhibited a Portrait-medallion of M. H. Chouppe ; — 1892. Mlle Manière ; — Charles S*** ; — Dr E. Arqué ; — M. Monceau.

MANIGLIER, HENRI CHARLES (*French*). Sculptor of the second halt of the nineteenth century, born at Paris, 11. October 1826 ; pupil of Ramey and Dumont. By him are numerous Portrait-medallions, among which I have noted : 1864. Mlle J. M*** ; — 1866. M. Bonnet ; — 1869. Mlle Çartellier ; — 1875. Mlle J. M*** ; — 1884. M. Chauvel.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

MANIKUS, P. F. (*Dutch*). Editor of a Prize Medal of the town of Arnhem, 1878, engraved by J. A. de Vries.

BIBLIOGRAPHY. — *Tijdschrift, &c.*, X, 193.

MANLEY, J. (*Amer.*). Medallist of Philadelphia, last decade of the eighteenth century. In 1790 he issued a Portrait-medal of Washington, as First President of the United States, 1789, which bears a striking likeness. It is signed : **J. MANLY.** A small masonic medal, of 1797, unsigned, has a similar portrait.

BIBLIOGRAPHY. — J. R. Snowden, *The Medals of Washington*, Philadelphia, 1861.

MANLICK, PAUL (*Belg.*). A burgher of Liège, who, under a patent of 27. August 1613, was allowed to issue Æ. Testons, Doubles, and Quarter Testons.

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MANLIUS TORQUATUS, L. (*Rom.*). Mint-master (*Triumvir monetalis*) at Rome, *circ.* B.C. 54.

MANLY. *Vide* **MANLEY** *supra.*

MANN, GEORG MICHAEL (*Germ.*). Warden of the Mint at Nuremberg in conjunction with the Mint-master Lauffer in 1755, and Förster, till 1780.

MANN, SAMUEL (*Germ.*). Mint-warden, in the service of Brandenburg, at Kitzingen and Onolzbach, 1631 (*Spiess*, II).

MANNEVILLE, ANDRÉ (*French*). Contemporary Sculptor, born at Paris; pupil of Puech and Patey. By him is as Portrait-plaquette of a Lady, which was exhibited at the Salon of 1897.

MANNLICH, HEINRICH (*Germ.*). Goldsmith and Seal-engraver at Augsburg, † 1698 (Rosenberg, *Merkzeichen*, 66).

MANNLICH, JOHANN HEINRICH (*Germ.*). Goldsmith and Seal-engraver at Augsburg, † 1718.

MANNO (*Ital.*). Goldsmith of the sixteenth century, a pupil of Cellini, who worked in the service of the Farnese family and the Popes. His name frequently occurs in pontifical documents for plate, jewellery, decorative plaques &c. he was ordered to execute.

MANOZ, JEAN DE (*French*). Mint-master at Bayonne, *circ.* 1597.

MANSUY, CHARLES (*French*). Medallist at Nancy, *circ.* 1688-1690. By him are some medals of local interest only.

BIBLIOGRAPHY. — Rondot et de La Tour, *op. cit.*

MANSUY, DOMINIQUE LÉOPOLD (*French*). Medallist at Nancy, *circ.* 1733-† 1743. He was the son of Charles Mansuy, and born in 1708. His signature occurs on some medals of local interest, and he probably worked also as a Die-cutter at the Mint.

MANSUY, JEAN (*French*). Medallist (*tailleur d'ymaiges*) of Nancy, son of Mansuy-Gauvain, during the latter end of the reign of Duke Antoine, 1542-1544.

BIBLIOGRAPHY. — Lepage, *op. cit.*

MANSVELT & ZOON, P. (*Dutch*). Issuers of medals at The Hague; amongst these: 50th Anniversary of the Battle of Waterloo, with bust of William II. of Holland, 1865; — 25th Anniversary of King William III.'s reign, 1849-1874; — Jubilee of the Independence of Holland, 1863, &c.

BIBLIOGRAPHY. — *Tijdschrift, &c.*

MANTEGNA, ANDREA (*Ital.*). A celebrated Italian Painter and Engraver, born at Padua, 1430-1504. His works were numerous; he did altar-pieces and frescoes, his greatest being "The Triumph

of Caesar". He was a man of versatile genius and poet as well as painter. His influence on Italian art was very considerable.

At the Victoria and Albert Museum, South Kensington, are two bronze Plaques, both representing The Entombment, probably contemporary adaptations from the engraving on the same subject by Mantegna.

Others, Christ standing in the Sepulchre; — The Virgin and child under a canopy with saints; — A Roman sacrifice, &c. are described in Fortnum's Catalogue of *Bronzes in the South Kensington Museum,* as of the school of Mantegna.

Mantegna may be the author of the admirable bronze Portrait-medallion of himself on his tomb in the chapel of S. Giovanni, in Sant' Andrea Basilica at Mantua.

MANTICA, AMBROGIO (*Ital.*) of Genoa. Goldsmith, Jeweller and Gem-engraver, who worked at Rome, *circ.* 1485-1489.

MANTICA, BENEDETTO (*Ital.*). Engraver, condemned to death at Sienna in 1441 for issuing false coins.

BIBLIOGRAPHY. — E. Müntz, *Les Arts à la Cour des Papes*, &c.

MANTUAN MEDALLIST of 1506. An unknown Mantuan Medallist worked as Mint-engraver at Hall (Tyrol) in 1506, and executed several medals with busts of the Emperor Maximilian I. and consort, Bianca Maria Sforza ℞. Virgin and Child; also coins, obv. Head of Maximilian I. ℞. Crowned eagle, etc.

Possibly **GIAN MARCO CAVALLI** (Vol. I, p. 365).

BIBLIOGRAPHY. — Armand, *op. cit.*, III, 47. — Kenner, *Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses*, t. IV, p. 4.

MANZ, RUDOLF (*Swiss*). Tin Founder at Zurich, in the early years of the nineteenth century. By him are : Medal commemorating the Defence of Zurich during the bombardment of the city by the Helvetic troops under General Andermatt, 1802 ; — Expedition to Affoltern, 1804, &c.

BIBLIOGRAPHY. — W. Tobler-Meyer, *Die Münz- und Medaillen-Sammlungen des Herrn Hans Wunderly-v. Muralt*, Zurich, 1896.

MAPPIN & WEBB (*Brit.*). Silversmiths of Sheffield and London, published various medals, among them, one of the University of Durham, College of Medicine, two varieties of which are in the Boston collection.

MAO, MACC (*Germ*). Moneyer at Ratisbon, 955-985.

MAR., F. (*Germ.*). A sixteenth century Plaque, in the Dreyfus collection, bears this signature, and represents a nude female figure riding on a dolphin (Diam, 44 mill.).

BIBLIOGRAPHY. — Molinier, *Les Plaquettes*, II, 168.

MAR., T. Signature on a cornelian intaglio, representing Cupid teaching an old Faun, who is kneeling, to play on the flute.

MARATHI. This signature occurs on an intaglio with a representation of the Discobolus (*Vide* Raspe, *Tassies Gems*, n° 7977).

MARBEAUX or **MARBEAU** (*French*). Goldsmith and Engraver, by whom is a Portrait-medal of Louis XV., 1738.

MARC ANTONIO SPINELLI (*Ital.*). Mint-engraver at Venice, appointed in 1572, in succession to Andrea Spinelli, his father. *Vide* **SPINELLI.**

MARCEL, ANDRYT (*French*) "Anglo-Gallic" Mint-master at Le Mans, 1431.

MARCEL, CLAUDE (*French*). Assayer-general of French coins, 1564-5.

MARCEL, ÉTIENNE (*French*). Mint-master at Rouen, 1426, under Henry VI. of England.

MARCEL, JACQUES (*French*). Mint-master at Rouen, 1393.

MARCEL, PIERRE (*French*). Moneyer at Paris, 1556.

MARCEL, REGNAUD (*French*), Goldsmith and Engraver, *circ.* 1371-1389, also called "Regnaut lo dourer, Regnaut l'ofavro, Regnaut lo tailleour".

BIBLIOGRAPHY. — Rondot, *op. cit.*

MARCELLIN, JEAN BAPTISTE (*French*). Sculptor of the second half of the nineteenth century, born at Gap, 24. May 1821; pupil of F. Rude, and the École des Beaux Arts. By him are numerous Portrait-medallions : 1849. Mme W***; — M. Marcellin; — 1864. Mme J***; — 1868. Faure; — Mlles B***; — 1877. Mlle A. R***; — 1878. Mme F. G***.

MARCELLO, ALOYSIO (*Ital.*). Mint-master at Venice, 1624-1629, under the Doge, Giovanni Cornaro. Some of his issues are signed : **A.M.**

MARCELLO, LORENZO (*Ital.*). Mint-master at Venice, 1707; privy mark : **L.M.**

MARCELLUS, M. This signature occurs on a gem in the Stosch Collection, representing Herakles extended on his lion's skin with the quiver in his right hand.

MARCET, JACQUES (*Swiss*). Mint-master at Geneva, 1708. A contract was passed with him on 10. December 1707. His issues bear his initials **I.M.**

MARCET, PAUL (*Swiss*). Mint-contractor, with whom a treaty was passed by the city of Geneva on 25. June 1677; Jean and André Emery undertook striking currency for him. A six Sol piece of 1678 in the Wunderly Collection (n° 3041) bears the privy mark Æ., which represents Marcet and Emery. Possibly this monogram is not accurately drawn, but I have given it after Demole's design.

BIBLIOGRAPHY. — E. Demole, *op. cit.*

MARCEUR, JOHN (*French*). Mint-master at St. Lô, under Henry V. of England, appointed in 1419 "to make money therein".

MARCHAIS (*French*). Engraver at the Mint of Bordeaux, 1870. In December 1870, during the siege of Paris, 5 and 2 Franc pieces were issued at Bordeaux (letter **K**), bearing instead of an anchor (privy mark of Albert Barre, Engraver general), a star, on which is punched an **M**, Marchais' initial.

MARCHAND (*French*). Die-sinker, whose signature occurs on a medal of the Société de Médecine, of Caen.

MARCHAND, GOTTFRIED (*Austr.*). Mint-master at Salzburg, 1709.

MARCHAND, KONRAD (*Austr.*). Mint-master at Salzburg, *circ.* 1692.

MARCHANT. *Vide* **LE MARCHANT**, *supra*, p. 390.

MARCHANT, NATHANIEL (*Brit.*). Gem-engraver and Medallist, born in Sussex in 1739, died in Somerset Place, London, in April 1816, aged 77. He was a pupil of Edward Burch, R. A., and in 1766 became a Member of the Incorporated Society of Artists. In 1773, he went to Rome, where he studied and worked for sixteen years. He sent impressions from ancient intaglios to the Royal Academy from 1781 to 1785. and continued to exhibit there until 1811. In 1791 he was elected Associate of the Royal Academy, and Academician in 1809. He was also a Fellow of the Society of Antiquaries, and a Member of the Academies of Stockholm and Copenhagen.

Marchant was employed from about 1782 by the Royal Mint; not as Engraver of dies, but, under the appellation of Probationer, or Designer, to make models for L. Pingo and T. Wyon, the engravers, to copy; and held the office till 1815, when he was superannuated. He was also styled Engraver of H.M's seals.

The earliest coins for which Marchant executed models appear to be Pingo's Seven Shilling Pieces, 1804, 6, 8, 9, 10, 11, 13,

although, we gather, from Ruding, that he was appointed Probationer at the Mint in *anno* 37 of George III. (1797). His head of the King appears further on the Bank Token Coinage of 1812, consisting of 3 sh., 1 s. 6 d., 9 d., which was continued until 1816 (except the 9 d. which exists only for 1812); Bank of Ireland 10 d. Token, 1813; and Guinea (the so-called "Military Guinea") of 1813, which is by Thomas Wyon.

Marchant's bust of George III. occurs on Half Guineas of 1804, 1806, 1808-1811, and 1813, and Seven Shilling pieces of same dates. It was copied by William Wyon on his Pattern Crown of 1817.

Marchant's signature : **N. MARCHANT** is found also on some medals, as on the large gold Peninsular Medal, the Rℒ. of which representing Britannia, he modelled. The same type occurs on the small gold Peninsular Medal, which is however unsigned.

"As an Intaglio-engraver," observes Billing, "Marchant was one of the best and, in a pecuniary point of view, most successful

Head of George III., from Marchant's model.

of the Gem-engravers of the eighteenth century; his works, excepting portraits, are all copies from the antique statues in Rome; they are all intaglios, except one poor copy, from an obelisk, of a hieroglyphic Sphinx, — which is not a real bas-relief, but sunken, like the Egyptian one on the staircase of the British Museum."

King calls Marchant the chief of English Gem-engravers of the eighteenth century, and says that he executed many fine works, both modern portraits, antique heads, and groups in the Greek style. He adds : "There is much grace and delicacy in his figures, but the finish of them is too minute to be effective, and consequently his heads are deficient in boldness and expression. At the sight of his engravings you become sensible that they were executed with the aid of a powerful magnifying glass, and they require to be viewed through such a medium to produce their full effect. This is a common error with modern engravers, and one of Pichler's chief merits is that he has avoided it, and that his works, like

those of the ancient artists in this line, produce their effect on the eye at the first glance. Marchant's skill was, however, fully appreciat-

The large gold 'Peninsular Medal'.

ed in his own times; probably from the circumstance of his carrying on his profession at Rome, and thus becoming known to wealthy English amateurs, who at all times have preferred to pay pounds for works of art abroad, rather than as many shillings for productions of equal merit executed at home. I have seen a Sard, engraved by him, with two female figures, the one seated, the

other standing by her, apparently portraits, for which he was paid 200 guineas. Clarac mentions his having been shown at Otranto a paste taken from one of Marchant's gems, which, backed with a slice of Sard after the usual manner of such forgeries, had been sold at an enormous price to an amateur as a first class Greek work, recently discovered in that locality."

Marchant's gems are usually signed : **MARCHANT**; — **N. MARCHANT**; — **MAPXANT ΕΠΟΙΕΙ**; — and also **MARCHANT F. ROMÆ.**

"The artist", says Mr. Wroth, "had a high and well-merited reputation as a Gem-engraver. His productions are intaglios, and consist of portraits from the life, and of heads, figures and groups." In his style, he successfully imitated the archaic Greek, especially coins, in its sublime simplicity, but with a little stiffness. (Nagler's, *Künstler-Lexikon*).

Intaglio, by Marchant.

"He published by subscription in 1792, "*A Catalogue of one hundred Impressions from Gems engraved by Nathaniel Marchant*, London, 4to, to accompany a selection of casts of his intaglios. A number of his works are described in Raspe's 'Tassie's Gem Catalogue'. Various intaglios by him are in the British Museum, but many of his choicest pieces were made for the Marlborough cabinet, and among these may be mentioned his 'Hercules restoring Alcestis to Admetus', a commission from the Elector of Saxony, and a present from him to the Duke of Marlborough. The duke sometimes specially sent fine stones to Rome to be engraved by Marchant. The Prince Regent (George IV.) appointed Marchant his Engraver of gems." (Wroth, *loc. cit.*).

Among Marchant's productions not yet mentioned are : The nymph Amalthea giving drink to the infant Jupiter in a large horn; — Head of Serapis, sardonyx and chalcedony (2 var.); — Isis, sardonyx and chalcedony (2 var.); — Diana and Endymion; — Apollo, a copy from the statue in the Capitol, rock crystal; — Clytia, carnelian; — Salus, carnelian; — Bacchus; — Portrait of the Countess of Suffolk, topaz; — Portrait of William Pitt; — Bacchus enthroned; —

Ariadne pouring wine into his goblet; — Faun, from the statue in Florence; — Crowned bust, cameo; — Bacchant drunk, supported by a Faun, carnelian; — Herakles, sardonyx (2 var.); — The Farnesian Herakles of Glycon, sardonyx; — Venus sitting on the ground near a lighted altar, sardonyx; — Roman marriage scene (2 var.); — Two betrothed lovers sitting, veiled, and engaged in conversation; — Victory, paste; — Victory making a libation, emerald; — Fortune flying over a globe, black jasper; — Leander and Hero, onyx, — Head of Atalanta, carnelian; — Medusa, cameo; — Mask of Medusa, onyx; — Antilochus, the son of Nestor, announces to Achilles the death and fate of his favourite Patroclus, sardonyx; — Priam kneeling at the feet of Achilles and interceding with him to be permitted to redeem the body of Hector, sardonyx; — Head of a Negro, cameo; — Head of Demosthenes, white paste; — Demosthenes sitting upon a stone, carnelian; — Bust of Homer, carnelian; — Head of Perikles and Aspasia; — Bust of Julius Caesar, carnelian; — Head of Brutus, sardonyx; — Agrippina seated, carnelian; — Head of Augustus, carnelian; — Bust of Caligula, cameo; — Head of Trajan, sardonyx; — Head of Antinoüs, sardonyx (2 var.); — Another, carnelian; — Head of Marcus Aurelius, carnelian; — Bust of Faustina Junior, sardonyx; — Head of Lucius Verus, sardonyx; — Bust of Susanna, after the statue by Fiamingo, cameo; — Garrick looking at the mask of Shakespeare, sardonyx; — Bust of Garrick (sev. var.); — Prince Lubomirsky, carnelian (2 var.); — Lord Lucan; — Lady Lucan; — Lady Lucan in the character of a Muse, carnelian; — Sir William Molesworth; — Bust of Petrarch, sardonyx; — Bust of Major Pearson; — Torquato Tasso, cameo; — Lord Duncannon, sardonyx; — Portrait of a Musician; — Bust in modern taste, yellow carnelian; — Mrs. Hartley, of Covent Garden Theatre; — Lord Mulgrave; — Head of the famous Zingara; — Herakles, carnelian; — Bust of Cupid or Hymen, yellow carnelian; — Cleopatra lying, from the statue in the Vatican, cameo; — Pericles, sardonyx; — Unknown head, sardonyx; — Pope Pius VI., carnelian; — Sphinx, cameo in carnelian; — Juno, sardonyx and carnelian (2 var.); — Castor, sardonyx (2 var.); — Pollux, carnelian; — Castor and Pollux, sardonyx; — Head of Minerva (2 var.); — An Angel, sardonyx; — Bust of Dante, carnelian; — Torquato Tasso, carnelian; — Pius VI.; — Catherine II.; — Endymion, sardonyx; — Head of Apollo, sardonyx; — Apollo and the Muse Euterpe, sardonyx; — Head of Mercury, sardonyx (2 var.); — Mercury, carnelian; — Nereid and marine bull, antique carnelian; — A Muse, yellow carnelian; — Head of Melpomene, sardonyx; — Head of Niobe, carnelian; — Ethodaea, or Thera, sardonyx; — Bacchus and a Bacchante, sardonyx; — Head of Ariadne, sardonyx; — Bacchante, sardonyx

(2 var.); — Bacchante giving drink to a young Faun, sardonyx; — Bacchant and Faun, carnelian and sardonyx (2 var.); — Faun, carnelian and sardonyx (2 var.); — Herakles and Omphale, sardonyx; — Herakles supporting the vanquished Hippolyte, sardonyx; — Herakles seizing the Maenalian hind, sardonyx; — Adonis, chalcedony; — Cupid and Psyche, carnelian; — Two Cupids, sardonyx; — Cupid carrying game upon a pedum, sardonyx; — Cupid in a car, carnelian; — A young Bride with the pronuba, sardonyx; — A wounded Amazon, sardonyx; — Head of Achilles, sardonyx; — Bust of Diomedes, carnelian; — Pylades and Orestes, sardonyx; — Iphigenia in Aulis, sardonyx; — Head of Alexander, sardonyx (3 var.); — Head of Sappho, carnelian; — Euripides, carnelian; — Perikles, sardonyx; — Phocion, sardonyx; — Head of Roma, carnelian; — Mars descending to Rhea Silvia, carnelian; — M. T. Cicero, sardonyx; — A conquered Province, sardonyx; — A Vestal, sardonyx; — A Roman matron, sardonyx; — A naval Victory, carnelian; — Britannia sacrificing to Æsculapius; — General Wolfe; — A Nymph, &c.

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MARCHETTI, GUSTAVE HENRI (*French*). Contemporary Sculptor, born at Paris; pupil of Jacques Perrin. He is the author of numerous Portrait-medallions, and in 1894 exhibited at the Salon a bronze plaque, Carmen.

MARCHIONNI, LUIZ (*Span.*). Medallist, and Mint-engraver at Madrid, during the latter end of the reign of Isabel II., the Republic of 1868-1870, Amadeo I., and early part of Alfonso XII., *circ.* 1858-1875.

I have noted this artist's signature on the following coins and medals: *Isabel II.* N. Dobloon of 10 Escudos, 1865-1868; — 100 Reales, 1860; — Dobloon of 4 Escudos, 1865-68; — Dobloon of 2 Escudos, 1865-68; — Æ. Duro, 1860, 1865-68; Æ Medio Duro, 1865-68 and subsidiary coinage. N. 4, 2 and one Peso for the Philippine Islands, 1861; Æ. Peso, ½ Peso and lesser denominations, 1865-1868. *Provisional Government* (1868-1870). N. 100 Pesetas, 1870, and various Patterns; — Æ. Duro of 5 Pesetas 1869-1870; — 2 Pesetas, 1 Peseta, 50 Centimos, 25, and 20 Centimos, 1868-1870; — Æ. 10,5, 2 and 1 Centimos, 1868-1870

(struck at Barcelona, modelled by A. Dubois, and issued by Oeschger, Mesdach & C°). *Amadeo I. Æ.* 100 Pesetas 1870; — 25 Pesetas, 1870; Æ. 5 Pesetas, 1871 (*illustrated*). *Alfonso XII.* First Coinage.

5 Pesetas, 1871, of Amadeo I.

Medals: Prize Medal of the Castilian Exhibition at Valladolid, 1859; — Medal of the Royal Society of History of Spain, 1860; — Inauguration of the Mint at Manila, 1861; — Inauguration of the works of the Tubular Bridge at Manila, 1862; — Visit of Queen Isabel II. to Seville, 1862; — Visit of T.R.H. to Ciudad de Jerez de la Frontera, 1862; — Visit of the Queen and her Consort to the Madrid Mint, 5. December 1862 (signed: **L. MARCHIONNI**); — Medal of the Provisional Government, 1868; — Accession of Amadeo I., 1870, etc.

Bibliography. — A. Heiss, *Monedas Hispano-Cristianas*, Madrid, 1865. — *Catalogo de la coleccion de Monedas y Medallas de Manuel Vidal Quadras y Ramon*, Barcelona, 1892.

MARCINKOWSKI, LADISLAS (*Pole*). Contemporary Sculptor, born at Miesrkow (Poland); pupil of Godebski. A Portrait-medal of Dr Karel Marcinkowski, of Posen, 1891, is signed: **MARCINKOWSKI FCT**. At the Salon of 1885 he exhibited ten Portrait-medallions in bronze, and in 1890, one of M. Paderewski.

MARCIUS CENSORINUS, C. (*Rom.*). Mint-master (*Triumvir monetalis*) at Rome, *circ.* B.C. 12.

MARCOMBES, LOUIS (*Swiss*). Secretary of the Chambre des Comptes at Geneva, and Mint-engraver there from 1720 to 1726. His coins bear no distinctive mark.

Bibliography. — E. Demole, *Les Maîtres, les Graveurs et les Essayeurs de la Monnaie de Genève*, Fribourg, 1888.

MARCUS, ÉMILE AUGUSTE (*French*). Contemporary Gem-engraver and Medallist, born at Paris; pupil of Pétremant and Vimont.

He has made the following exhibits at the Paris Salons : 1901. St. George, intaglio, engraving on rock-crystal ; — 1902. St. George, medal; — 1903. Medal of the "Aero-Club de France" ; — La Pêche, intaglio-engraving on rock-crystal.

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MARCUS & Co (*Amer*). New York Die-sinkers, by whom is the W. H. Nichols medal of the American Chemical Society, with portrait of Johann Faust (Goethe's alchemist) in his laboratory, which was designed by H. B. Waechsler and H. M. Joch.

MAREIL, BERTRAND DE (*French*). Mint-engraver at Amiens, 1499-1501. His successor was Hugues de Bailly.

MARES, F. H. (*Brit.*). Die-sinker of Dublin, who in 1868 cut a medal on the Visit of the Prince of Wales (Edward VII.) to Ireland.

MARENZ, DAVID MICHAEL (*Germ.*). Mint-warden at Ratisbon, 1761. A Medallist of the name of Marenz is given by Bolzenthal, in his list of German Engravers of the second half of the eighteenth century, but I do not know whether he was the same person as David Michael Marenz.

MARENDE, ANTOINE (*French*). Goldsmith, and Mint-master at Bourg, 1516-1520.

MARENDE, HENRI DE (*French*). Mint-warden in Brabant, 1467-1469.

MARENDE, JEAN (*French*). Goldsmith of Bourg-en-Bresse, who in 1502 executed the large medal cast in gold (weighing 490 grammes) with portraits of Philibert the Fair and Margaret of Austria (obv. *illustrated*) which was presented to these Princes by the town of Bourg on their visit there. "La médaille de Philibert le Beau et de Marguerite d'Autriche", says Rondot, "aux bustes affrontés et au champ semé de devises est le produit d'un art savant ; elle a l'originalité, l'harmonie et l'élégance, sans qu'il paraisse qu'aucun effort ait été fait pour les obtenir. Elle a cette particularité que, sur d'anciens exemplaires, les fonds ont été revêtus d'un émail opaque de couleur."

A lead proof of Marende's first design of this medal is still in existence.

Specimens in bronze now and then turn up at auction sales ; the one reproduced above was formerly in the collection of Dr Belli of

Frankfort-on-Main, sold in 1905, and now in the possession of M. Gallet, of La Chaux-de-Fonds.

Obv. of Medallion of Philibert the Fair and Margaret of Austria.

Bibliography. — Natalis Rondot, *Jean Marende et la médaille de Philibert le Beau et de Marguerite d'Autriche*, 1883. — Ibid., *Les orfèvres de Lyon*, p. 50. — Ibid., *Les Médailleurs lyonnais*, 1896. — Mazerolle, *op. cit.* — Domanig, *op. cit.* — Blanchet, *op. cit.* — Armand, *op. cit.*, I, 113. — T. Whitcombe Greene, *The Medallion of Philibert the Fair of Savoy and Margaret of Austria*, Num. Chron., 1883.

MARESCHAL, FRANÇOIS LE (*French*). Goldsmith at Lyons in 1448 and Grenoble in 1452, who on 13. October 1453 was appointed by the Dauphin, Engraver to the Mints of Crémieu, Montélimar and Romans. He was still in office in 1463.

Bibliography. -- Rondot & De La Tour, *op. cit.* — Rondot, *Les orfèvres de Lyon*, 1888.

MARESCHAL, PIERRE LE (*French*). Goldsmith of Troyes, appointed Mint-master for the gold coinage in 1338.

MARESCOTTI, ANTONIO (*Ital.*). Medallist of the second and third quarters of the fifteenth century, about whom, unfortunately, very little is known, beyond that he was one of the cleverest of early artists which Italy has produced in that particular branch, and that he resided at Ferrara. The seven medals which bear his signature are dated between 1446 and 1462 : Giovanni da Tossignano, bishop of Ferrara, † 1436; diam. 90 mill.; signed **MARE SCOTVS** and dated : MCCCC—XLVI; — Antonio Marescotti, probably a relative of the medallist, 1448. ℞. MEMORIA·DE·ANTONIO·MARESCOTO·DA·FERARA; diam. 44 mill. (An unpublished variety of this medal is in the British Museum Collection).

San Bernardino of Siena, by Marescotti.

-- Galeazzo Marescotti, Bolognese senator (1407-1503). ℞. LOIALMENT : SENS : DOTIER : ANTONIVS·MARESCOTTI·F.; diam. 96 mill.; — Galeazzo Maria Sforza, Duke of Milan. ℞. OPVS·MARESCOTI·FERRARIENSIS·MCCCCLVII. Sun; diam. 50 mill.; — Borso d'Este I., Duke of Ferrara. ℞. OPVS·ANTONII·MARESCOTI·DE·FERRARIA. Unicorn; ex. : MCCCLX; diam. 64 mill.; — San Bernardino of Siena. ℞. MANIFESTAVI·NOMEN·TVVM·HOMINIBVS — ANTONIO·MARESCOTO·DA·FERRARA·F.; diam. 77 mill. (*obv. illustrated*); — Another; ℞. plain; — Fra Paolo Veneziano. ℞. HOC·VIRTVTIS·OPVS—OPVS ANTHONII MARESCOTO DE FERRARIA. Paolo Veneziano seated in armchair, on which is inscribed the date : MCCCCLXII; diam. 105 mill., etc.

Two varieties exist of the St. Bernardine medal, which is undoubtedly the best production of the artist, and offers a remarkable portrait of the ascetic reformer of the Franciscan order. It was

Giovanni da Tossignano.

executed after his canonization in 1450, and perhaps from mémory. "All the works of Marescotti", says von Fabriczy, "show something of the severe realism, the strong modelling of Pisanello. Although in this among all Pisanello's successors he approaches nearest to the master, nevertheless he is far from attaining the grand style, the monumental conception, which go hand in hand with these qualities in the Veronese. The insignificant reverses cannot in the least compare with Pisanello's, either in choice of subject, in concentration of composition, or, finally, in the mighty cast of the figures. They display for the most part nothing but emblems : thus the medal of San Bernardino bears only the so-called Chrism of his order, the monogram of the Saviour (Y.H.S.) enclosed in a nimbus of flames."

As von Fabriczy remarks, Marescotti's style is closely allied to that of Pisanello, except that it lacks in grandeur and power, and that his reverses are of commonplace design.

Bibliography. — A. Heiss, *Les Médailleurs de la Renaissance*, Paris, 1883. — C. von Fabriczy, *Medaillen der italienischen Renaissance*, Leipzig, 1902. — Armand, *op. cit.*, I, 28 ; II, 286 ; III, 5. — I. B. Supino, *Il Medagliere Mediceo*, Firenze, 1899. — Friedländer, *Die italienischen Schaumünzen*, Berlin, 1882. — Trésor, *Méd. ital.* — Mazzuchelli, *op. cit.* — Ammon, *op. cit.*, nº 70. — Bolzenthal, *op. cit.* — *Revue belge de numismatique*, 1884, p. 8.

MAREY, CHARLES (*French*). Engraver and Editor of medals, born at Issy-les-Moulineaux, on 31. December 1860, and since 1886 in business at Paris (44, Quai des Orfèvres). By him is a Jeton, struck after 1890, of the "Compagnie des Mines de la Grand'Combe", and a Souvenir Plaquette of the Mâcon Rifle Meeting, 1903.

Souvenir Plaquette of the Mâcon Rifle Meeting, 1903.

MARGALIK, CHRISTOPH (*Bohem.*). Mint-master at Prague, 1656-1668. His privy mark is an anchor within a circle, which occurs on Kreuzers and Groschen, 1655-57, 10 Ducat piece of Leopold, 1663, Groschen, Kreuzers, Half Kreuzers, Fünfzehners, Sechsers, and Hellers, 1657-1668.

Bibliography. — E. Fiala, *op. cit.*

MARGERI (*French*). Medal-manufacturer at Lyons, *circ.* 1848. Amongst his issues is a commemorative medal of the Revolution of February 1848, engraved by Pennin, and reproduced in De Saulcy, *Souvenirs numismatiques*, &c., Pl. XVIII, 8.

MARGUES, FRANÇOIS DE (*French*). Savoyard Mint-engraver at Cornavin (Geneva), 1529.

MARI (*Greek ?*) This signature, probably a fictitious one, occurs on a gem representing Bacchus, nude, leaning upon his thyrsus, and emptying his goblet ; a panther at his feet. It is perhaps a work of Giovanni Maria of Mantua.

MARIA, PIETRO, DA PESCIA *Vide* **PESCIA**. Florentine Gem-engraver, who worked at Rome for Leo X., and was a friend of Michael Angelo.

MARIA GIOVANNI (*Ital.*). Gem-engraver of Mantua, one of the four artists whom Camillo Leonardi (writing in 1502) praises as equal to any of the ancients in their profession.

MARIA FEODOROWNA (*Vide* Vol. II, p. 79). Czarina of Russia, widow of Paul, and a Gem-and Medal-engraver of the first quarter of the nineteenth century; she died 5. November 1828. Her Portrait-medal of her son, the Czar Alexander I., and her Portrait-cameos of various members of the Imperial family, are well-known.

MARIANI, CAMILLO (*Ital.*). Medallist, born at Vicenza in 1565, died at Rome in 1611. By him are the following medals : Cornelio Gallo ; — Quinto Remio Palemone ; — Allieno Cecina (a satirical piece) ; — Alferisio, conte di Vicenza ; — Frate Giovanni da Schio ; — Alberto Marano ; — Girolamo Gualdo, &c.

Bibliography. — Bernardo Morsolin, *Camillo Mariani, coniatore di medaglie*, Milano, 1891. — Ibid., *Una medaglia satirica di Camillo Mariani*, Riv. ital. di num., 1896, p. 79. — Ibid., *Il Museo Gualdo in Vicenza*, 1894.

MARIETTI, ERNEST (*French*). Contemporary Sculptor, born at Paris ; pupil of Rude. At the Salon of 1883 he exhibited a silvered bronze medallion representing a head of the Republic.

MARILLAC, GUILLAUME DE (*French*). Superintendent of the Paris "Mill", and Mint-master-general, *circ.* 1551-1555. Accompanied by a clever workman of Lyons, Aubin Olivier, he was sent to Germany in 1551 to study the new coining-machinery by the mill-process, just introduced at Augsburg and other towns.

Bibliography. — Mazerolle, *op. cit.*

MARIN, GIUSEPPE (*Ital.*). A young Sculptor of Triest, by whom is a Portrait-medallion of the late Dr Brettauer (size : 2.2 in. ; signed **G.M.**), with a dedicatory inscription on the reverse.

MARINAS, A. (*Span.*). Contemporary Sculptor and Medallist, by whom are a series of medals commemorating the Marriage of

Marriage Medal of King Altonso XIII., 1906.

Alfonso XIII. and Princess Ena of Battenberg, 1906. These medals were issued by the firm of Alvarez & C° at Bilbao.

MARIN, PIERRE (*French*). Mint-master at Montélimar, 1523-1528.

MARINO, ANTONIO (*Ital.*). Mint-master at Venice, 1570-1572. Privy mark : **A.M.**

MARINUS, EGBERTUS (*Dutch*). Mint-master at Groningen, 1690.

MARINUS, HERBERT (*Dutch*). Mint-master in Friesland, 1704-1719.

MARION, JEAN (*French*). Mint-engraver at Grenoble from 1503 to 1522. On 7. February 1521 (1522) Jacques Gauvain was appointed in his stead, but we find him again in office, 1526-27.

BIBLIOGRAPHY. — Rondot, *op. cit.* — Ibid., *Jacques Gauvain.*

MARIOTON, ALFRED (*French*). Contemporary Sculptor, pupil of Claudius Marioton, Valton, and Levasseur. By him is a Portrait-medallion of M. Claudius Marioton, 1882.

MARIOTON, CLAUDIUS (*French*). Contemporary Sculptor and Medallist, born at Paris on February 2., 1844 ; pupil of Dumont and the Ecole des Beaux-Arts, also of Jules Gabriel Thomas, and Levasseur.

Amongst his medallic productions are : Portrait-medallion of Mme V***, 1874 ; — Sir James Sivewright ; — Lady Sivewright ; — Valère Mabelle ; — Musique des Champs, 1893 ; — Female restraining lion ; — Female caressing goat ; — Christ on the cross, medalet ; — L'Urbaine, jeton ; — C. Marioton ; — Dr Outin ; — Mme C. Marioton ; — Etienne Charbonnier ; — Return of Spring ; — Mme J*** ; — Portraits of the artist's Father, Mother and Daughter (Plaquettes and Medals) ; — Old Farmhouse ; — Dr G. L. Morel ; — Rustic music ; — Offensive et Défensive ; — J. Guillou, Portrait-medallion ; — 1895. M. Pelliot ; — 1897. Sympathie, plaquette, in gold and silver ; — Two medals of the Insurance Company "L'Urbaine" ; — 1898. Bonne année, chased plaquette in gilt bronze ; — 1899. M. Emile Colin, plaquette ; — Offensive ; — Défensive ; — Musique pastorale ; — Jeunesse et Séduction.

Some of these medals exhibit very fine work.

BIBLIOGRAPHY. — R. Marx, *Médailleurs français,* 1889. — Ibid., *Médailleurs contemporains,* 1897. — *Catalogue du Salon,* 1903.

MARIOTON, EUGÈNE (*French*). Contemporary Sculptor, born at Paris, pupil of Dumont, Thomas, and Bonnassieux. In 1890 he exhibited a Portrait-medaillon of himself.

MARIUS (*Ital.*). Medallist, who was working about 1560. The signature **MARIVS** occurs on a Portrait-medal of Jean Parisot de la

Valette, Grand-Master of Malta (1557-† 1568); ℞. HABEO·TE· Elephant, &c.; diam. 59 mill. On a medal of Giulia Pratonieri, of Reggio, in the Vienna Museum, the obv. legend ends in: PETRVS· MARIVS; diam. 68 mill. Armand suggests the attribution of this piece to the same artist.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 220; III, 102. — I. B. Supino, *op. cit.*, p. 126.

MARIUS C. F. TROMENTINA, C. (*Rom.*). Mint-master (*Triumvir monetalis*) at Rome, *circ.* B. C. 17.

MARIZ (*Austr.*). Moneyer at Vienna; † 26. March 1411.

MARK, HANNS ULRICH (*Austr.*). Mint-master at Gratz; † 3. January 1655. His initials **MHV** in monogram occur on Thalers of 1648 and 1649.

BIBLIOGRAPHY. — Th. Unger, *Kleine Beiträge zur Münzkunde des Kronlandes Steiermark*, Mitth. des Klubs, &c., 1890, p. 15.

MARKOWITSCH und **SCHEID** (*Austr.*). A Firm of Publishers of medals at Vienna, by whom are: Commemorative medal of the Silver Wedding of Francis Joseph and Elizabeth of Austria, 1879; — Inauguration of the "Votivkirche" at Vienna, 1879, &c.

MARKOWITZ (*Hung.*). Editor of medals, residing at Pest. By him is a commemorative medal of the "Trooping of the Colours" at Budapest in the presence of the Archduke Francis Ferdinand of Este, 1892, and others.

MARKS (*Brit.*). Contemporary Sculptor and Modeller, who exhibited at the Royal Academy, 1899, a Portrait-medallion and various other decorative works.

MARQUES, AMARO (*Portug.*). Mint-engraver at Lisbon; he entered the Mint as an apprentice on 12. December 1731, under his uncle Domingos Marques Quaresma; in 1736, he became Assistant-engraver, and in 1753 he was called upon to fill the post left vacant by the death of Quaresma. On the death of Bernardo Jorge he was promoted to the office of second Engraver, 11. August 1771. He died on 28. September 1797.

BIBLIOGRAPHY. — Aragão, *Descripcão das Moedas de Portugal*, Lisbon, 1874.

MARL, FRIEDRICH (*Germ.*). Medallist of the first half of the eighteenth century; a pupil of Raimund Faltz, "of whose dies he became possessed on his death". He worked for the Berlin Mint, and was appointed Chief Medallist to the King of Prussia. He died in 1743. This artist's earliest works date from 1704. One of his medals, signed: **F. MARL** and commemorating the Alliance of William

of Orange with the Elector of Brandenburg in 1688, is really a copy from a die by Faltz, and was not struck before 1704. Marl's usual signature is : **F. MARL** ; — **F. M** ; — **M** ; or .*M*. By him are : Medal of the Berlin Academy of Sciences, 1711 ; — Aggrandizement of Berlin ; — Marriage of King Frederick I. of Prussia with Sophie Louise, Princess of Mecklenburg, 1708 ; — Peace of Breslau, with bust of Charles XII., 1709 (*illustrated*) ; — Princess Johanna Char-

Peace of Breslau, 1709.

lotte of Anhalt, elected Abbess of Herford, 4. February 1729 ; — Marriage of Princess Charlotte of Prussia with Duke Charles of Brunswick-Lüneburg, 1733 ; — Portrait-medal of King Frederick William of Prussia, 1719 (diam. 130 mill. ; Æ ; weight : 584 grs) ; — Frederick William and his Queen Sophia Dorothea (1715) ; — Birth of Prince Frederick William (later Frederick the Great), 24. January 1712, &c.

He also engraved coin-dies for Frederick I. and Frederick William I., signed **M**.

Bolzenthal says of Marl that he was not a talended artist and that he stood on a level with C. F. Lüders for the merit of his work.

Bibliography. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Dr Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — Von Schrötter, *Das Preussische Münzwesen*, Berlin, 1902. — Franks and Grueber, *op. cit.* — Flad, *Berühmte Medailleur*. — Lohner, *Medaillen-Sammlung*, &c.

MARMÉ, JOHANN CHRISTIAN (*Germ.*). Mint-engraver and Medallist at Cleves, 1741-1757. According to I. V. Kull he worked also as Mint-engraver at Düsseldorf, 1737-1750 ; and Ammon states that his signature occurs on Ducats of Wied, 1744, and currency of the Elector Palatine, 1737, 1749, &c. He executed commemorative medals of the Treaties of Dresden and Aix-la-Chapelle. His best known works are : Peace of Dresden, 1745 ; — Peace of

Aix-la-Chapelle, 1748 (signed : **MARME F.**; 2 or 3 var.); — Frederick Alexander, Count of Wied, 1738 (Obv. M; R℞. MARME); — Frederick the Great, Victory of Lobositz, 1. October 1756 (Obv. GRAVÉ PAR MARMÉ; R℞. M); — Silver Wedding of C. H. van Leeuwen, burgomaster of Brielle, and A. van Bucren, 1759; — Golden Wedding of Jan Jacob Westrenen and Johanna Catharina Mamuchet van Houdringe, 1759; — To the Prosperity of the city of Utrecht, 1768; — Marriage of Prince William V., 1767; — Peace of Dresden, 1745 (Obv. MARMÉ F. R℞. M * FECIT *); — Portrait of Prince Hendrik Friso of Orange, on his elevation to the stadholderate, 1747 (sev. var.); — Medal of the City of Amsterdam (The Maid of Amsterdam), 1747; — Prize Medal of Hertogenbosch on the Peace of Aix-la-Chapelle, 1748; — The Company of the *Swarte Knegten*, 1759; — Flourishing state of the City of Utrecht, 1765; — Prize Medal of The Hague Drawing Academy, 1780; — Silver Wedding of Gerrit Blaauw and Maria Agnata van Heyst, 1755; — Silver Wedding of Frederik Cramer and Elisabeth van Houten, 1757; — Golden Wedding of Pieter van Schoonhoven and Maria Anna Witheyn, 1758, &c.

Battle of Lobositz, 1756.

He engraved also : Double Fredericks d'or, 1752, 1753; — Fredericks d'or, 1751-55; — Half Fredericks d'or, 1753; — Thalers, 1751-1753; — Half Thalers, 1751; — Half Gulden, 1755; — $\frac{1}{6}$ Thalers, 1751-57; — $\frac{1}{12}$ Thalers, 1741, 1751-1755; — Gute Groschen, 1751, 1753-55; — Sechser, 1740-49.

Bibliography. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Dr Menadier, *op. cit.* — Fiala, *op. cit.* — Franks and Grueber, *op. cit.* — Madai, *Thaler Cabinet*, no 5508. — Exeter, *Versuch einer Sammlung von Churpfälzischen Münzen.*

MARMÉ, J. W. (*Germ.*). Medallist of the third quarter of the eighteenth century, and perhaps a relative of the last. By him are : Golden Wedding of I. I. van Westreven and I.C. Mamuchet,

1759; — Portrait-medal of Prince Hendrik Friso of Orange; — Marriage of Prince William V. of Orange with Princess Frederika Sophia Wilhelmina of Prussia, 1766.

This Engraver's medals are all connected with Holland.

MARMITTA (or **MARMITA**) the Elder (*Ital.*). Painter, Gem-engraver, and Medallist, of Parma, first part of the sixteenth century. Pupil of the painter and sculptor, Francesco. He is said to have excelled in engraving gems after the antique, and to have produced some works of note.

BIBLIOGRAPHY. — Mariette, *Histoire des graveurs en pierres fines*, 1750.

MARMITTA, LUIGI (*Ital.*). Son of the last, and also a Painter, Gem-engraver, and Medallist. He was better known by the name of **LUDOVICO DA PARMA**, and, as an artist, greatly surpassed his father. We learn from Vasari that he was in the service of Cardinal Salviati at Rome, where he distinguished himself by his extraordinary talent, at a period when nothing mediocre would have passed muster there. He engraved crystal and gems in intaglio and cameo, his most famous work being a cameo of Socrates, but he did not confine himself to this branch of art, as is proved by the medals "of his own invention" which he executed. Bolzenthal mentions that "some medals of Gregory XIII. and Urban VII. have been attributed to this artist, but no doubt in error, as it is hardly to be supposed that he lived and worked until the time of these pontiffs". King further states that Marmitta abandoned gem-engraving for the more profitable trade of making dies for imitations of ancient coins.

Luigi Marmitta executed many cameos in imitation of the antique, which were sometimes bought as antique; one of the most remarkable is that with a bust of Commodus, which Mariette describes from the Zanetti collection.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — King, *Antique Gems*, 1860, p. 265. — Babelon, *Pierres gravées*, 1894. — Vasari, *op. cit.* — Nagler, *Künstler-Lexikon.* — Mariette, *op. cit.*

MARNAS, BARTHÉLEMY DE (*French*). Mint-master, appointed in 1593 by Henry IV., at Montélimar, during the League; he issued Douzains in the name of Henry IV. in the last months of 1593 and beginning of 1594.

BIBLIOGRAPHY. — E. Faivre, *op. cit.*

MAROILLES, JEAN DE (*French*). Goldsmith, and Mint-engraver at Valenciennes, 1368.

MARQUARD, CONRAD (*Germ.*). Mint-master at Nordhausen, 1624.

MARQUARD, MICHAEL CHRIST. (*Germ.*). Superior Official at the Mint of Kremnitz, *circ.* 1718.

MARQUART, JEAN BAPTISTE (*Belg.*). Assayer-general to the government of the Netherlands, appointed on 7. June, 1749. At various times he was instructed to make stamps, seals &c, in connection with his office.

MARQUART, J. B. C. (*Belg.*). Son of the last; studied metallurgy under his father, and was sent by the government of the Netherlands to learn medal-engraving at the Vienna Mint. Returning after a few months' stay in Austria, he went to Paris where he resided for thirteen years. We then find him filling an official post in government mining works in Hungary, and in 1764, appointed Warden of the Brussels Mint. Pinchart describes a medal by him, probably executed in Austria, of the Archduke Joseph, dated 1755, and signed : **MARQVART F.**

Bibliography. — A. Pinchart, *Histoire de la gravure des médailles en Belgique*, 1870. — *Revue belge de numismatique*, 1896, pp. 140, 249, 269.

MARQUE, GAILLARD DE (*French*). Mint-engraver at Toulouse, appointed in March, 1533.

MARQUES, ANTONIO (*Portug.*). Mint-master and Engraver at Goa, 1525-26.

MARQUES, ANTONIO JOSÉ (*Portug.*). Son and pupil of Amaro Marques, and Assistant-engraver at the Lisbon Mint, 1758-† 1780.

MARQUES, JOSÉ (*Portug.*). Mint-master at Lisbon, 1794.

MARQUES (or **MARQUE**) **PIERRE** (*French*). Mint-engraver at Angers, 1461-1469; also Mint-assayer and Engraver at Bordeaux.

MAROTTE, LÉON VICTOR (*French*). Contemporary Sculptor, born at Paris; pupil of A. Lanson, and Pécou. At the Salon of 1896 he exhibited a Portrait-medallion of Henri Brière; — 1899. Portrait de ma fille; — 1901. Mon Ami B***, &c.

MARRAC, JEHAN DE (*French*). Mint-master at Bayonne, *circ.* 1508-1515. Privy mark : a pellet between anchor and crosslet.

MARREL (*French*). Medallist and Engraver of the middle of the nineteenth century. He took part in the competition for the coinage

of the Second Republic, 1848, and executed Pattern 20 Francs in AV. 5 Francs in ÆR., and 10 Centimes in Æ.

Obv. of Pattern 5 Francs. by Marrel.

Bibliography. — De Saulcy, *op. cit.*

MARRETTA, GIROLAMO (*Ital.*). Goldsmith of the first half of the sixteenth century, whose name is mentioned by Bolzenthal, as one of the Medallists of that period.

MARRIAN AND GAUSBY (*Brit.*). Die-sinkers of Birmingham, during the early portion of Queen Victoria's reign. They issued a series of Pattern pieces, comprising : 10, 5, 2 and 1 Cents, 1846 in AV, ÆR. and Æ (of which many restrikes exist); — One Centum, 1846, in tin, &c. All these patterns read : **MARRIAN & GAUSBY.D. BIRM.** beneath the head of the Queen, and the legend on RV. is : SMITH ON DECIMAL CURRENCY 1846.

Bibliography. — S. M. Spink, *Catalogue of Mr. Montagu's Collection of Coins from George I. to Victoria*, London, 1890.

MARSCHALL, Dr GOTTFRIED (*Austr.*). Publisher of a medal, engraved by Leisek, on the Jubilee of H. H. Pope Leo XIII., 1893.

MARSCHALL, RUDOLPH FERDINAND (*Austr.*). Contemporary Medallist, born at Vienna on the 3rd of December 1873 ; studied at the School of Engraving under Professors Schwarz, Schulmeister, and Zapf. In 1891 he was awarded a First Prize (silver medal) by the Commercial and Industrial Institute of Lower-Austria; then the bronze and silver medals of the Engravers' Association, for modelling, drawing and engraving. After an absence of some duration, during which Marshall visited the principal artistic centres of Europe, he returned to Vienna, and became a pupil of the Academy of Decorative Arts, devoting three years to the study of medallic art under the special supervision of Prof. Tautenhayn. During that time, he obtained numerous prizes, amongst which the gold Füger Medal. In 1898 he left the Academy, and has since produced numer-

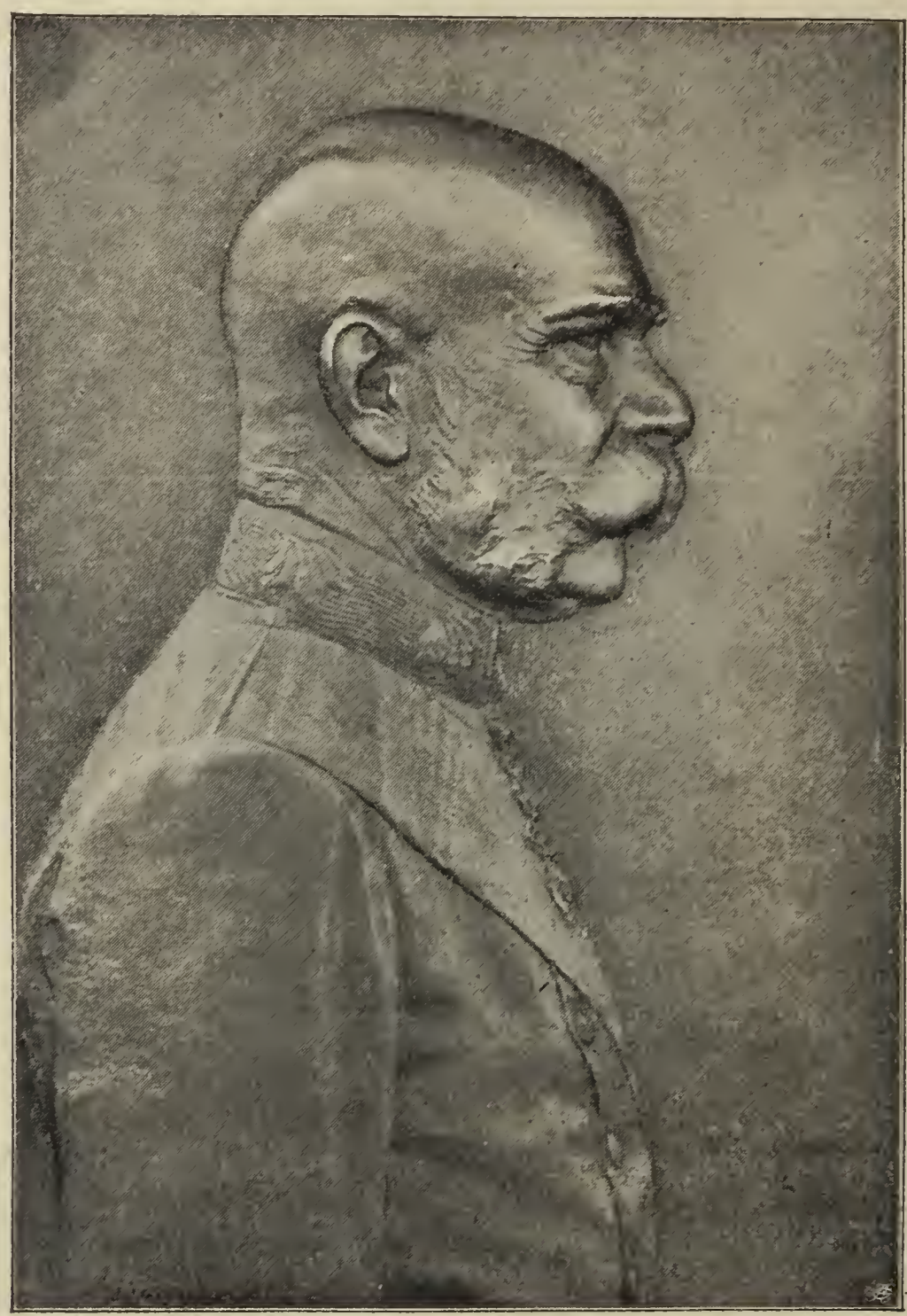
ous works, not only in medallic art, but also in sculpture and statuary.

The following are Marschall's best known medallic productions : 1893. Silver Wedding of Matthaeus and Hermine Marschall (cast, 155 mill.); — 1894. Cast Portrait-plaquette of Franz Gahler (155 mill.); — Portrait-plaquette of Marie Urban (155 mill.); — 1896. Lady's Pendant, representing country people playing music (95 × 95 × 230 mill.); — 1897. Portrait-plaquette of Antonio Tomasone (145 × 200 mill.); — Lady's Pendant, Historia Vindobonensis (68 × 68 × 190 mill.); — Christina Martino, medal (150 mill.); — Franz Lahner, plaquette (160 × 198 mill.); — Albert Bräunlich, plaquette (240 × 195

Portrait-plaquette, by Prof. R. Marschall.

mill.); — Anton Kreuzig, plaquette (142 × 240 mill.); — Anton Robert, plaquette (cast, 143 × 196 mill.; struck, 41 × 57 mill.); — 1898. Medal of Joseph Lewinsky (cast, 152 mill.; struck, 57 mill.); — School Children's Festivities Medal (cast. 98 mill.; struck, 30 mill.); — Jubilee Medal of the Emperor Francis Joseph I. (cast, 180 mill.; — struck, 30 mill.); — 1899. Ludwig Lobmeyer (cast, 155 mill.; struck, 61 mill.); — Dr Friedrich Kenner, numismatist (plaquette, cast, 103 × 180 mill.; struck, 35 × 62 mill.) This plaquette is termed "un pur chef d'œuvre" in *Revue de l'Art*, 1900, II, 40); — Frau Suchanek (plaquette, cast, 128 × 187 mill.); — Dr Ludwig Koessler (plaquette, cast 128 × 187 mill.); — 1900. Max Schaffner (cast, 157 mill.; struck, 61 mill.); — H. M. Emperor

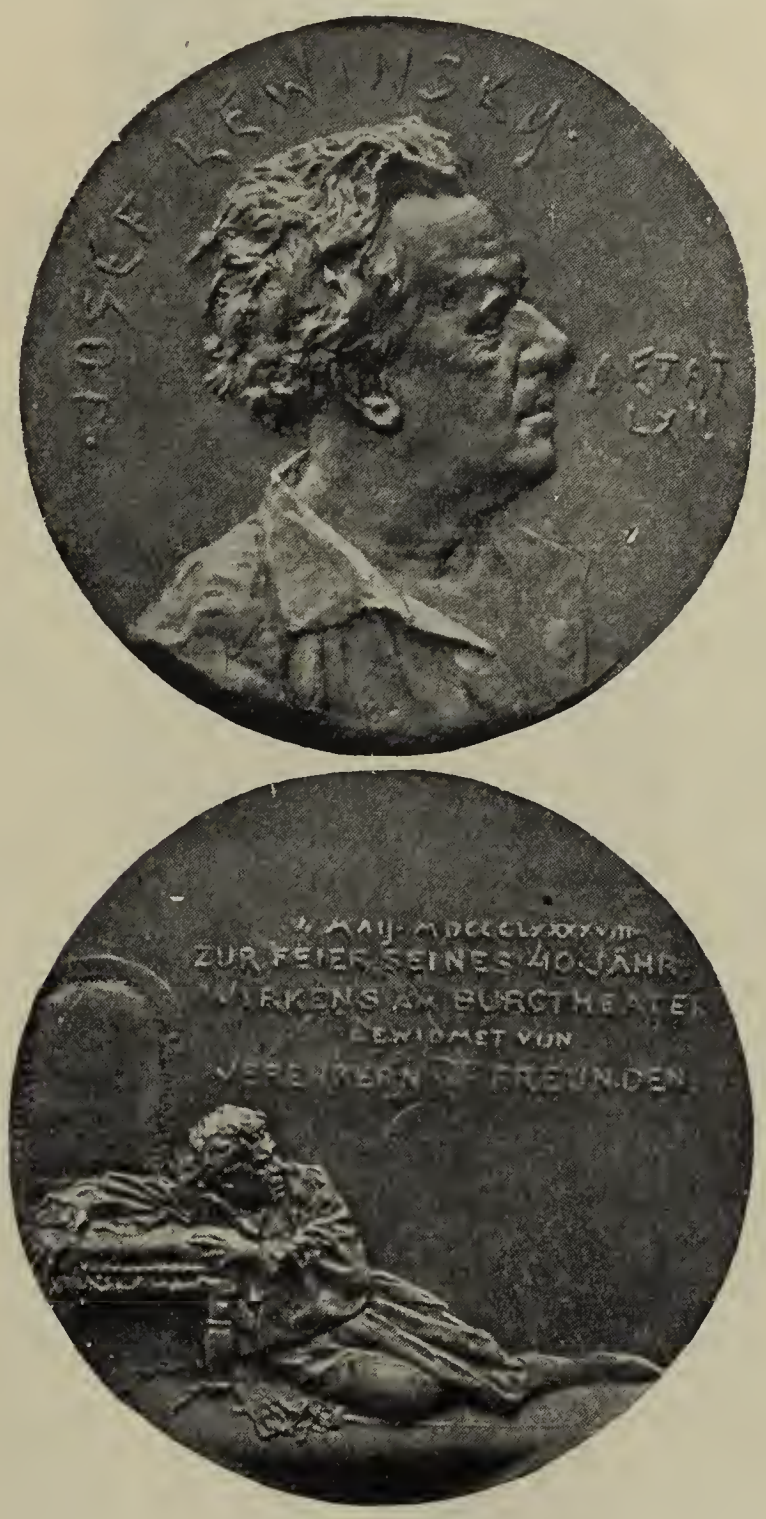
Francis Joseph I. (plaquette, cast, 153 × 223 mill.; struck 63 × 93 mill.. *illustrated*); — 70th Anniversary of H. M. Emperor Francis Joseph I. (cast, 185 mill.; struck, 29 mill.); — Baroness M. von Ebner-Eschenbach (cast., 160 mill.; struck, 58 mill.); — C. Karlweiss (plaquette, cast. 135 × 193 mill.); — Paul Heyse (plaquette,



Portrait-plaquette of H. M. Francis Joseph, Emperor of Austria, &c.

cast, 120 × 175 mill.; struck. 50 × 75 mill.); — 1901. Emerich Robert (cast, 500 mill.); — Dr Gustav Tschermak (cast, 185 mill.; struck, 50 mill.); — V. Mayer (cast, 500 mill.; — H. H. Pope Leo XIII., in commemoration of the Holy Year 1900 (cast, 200 mill.; struck, 34 mill.); — Dr Heinrich R. von Wittek

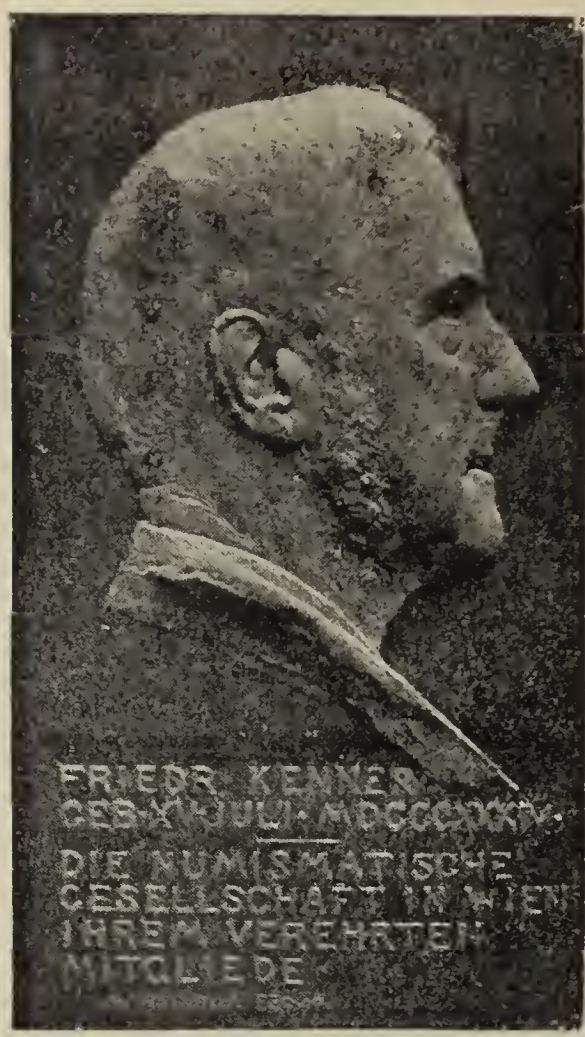
(plaquette, 211 × 315 mill; struck, 43 × 64 mill.); — Commemorative Plaquette of the Inauguration of the Goethe Monument at Vienna (cast, 198 × 285 mill.; struck, 52 × 75 mill.); — 1902. Medal of the Viennese Academy of Sciences commemorating the Golden Wedding of the Archduke and Archduchess Rainer (struck,



Joseph Lewinski, 1898.

60 mill.); — H. I. H. Archduke Rainer (plaquette); — Rifle Meeting Prize Medal, with bust of H. I. H.. the Archduchess Marie (struck, 37 mill); — School Prize Medal (30 mill.); — 1903. Karl Ritter von Stremayr (plaquette, cast, 59 × 58 mill.; — 1904. Prof. Adolph Friedrich, plaquette (60 mill.); — International Exhibition "für Spiritus-Verwertung und Gärungs-Gewerbe", Vienna; —

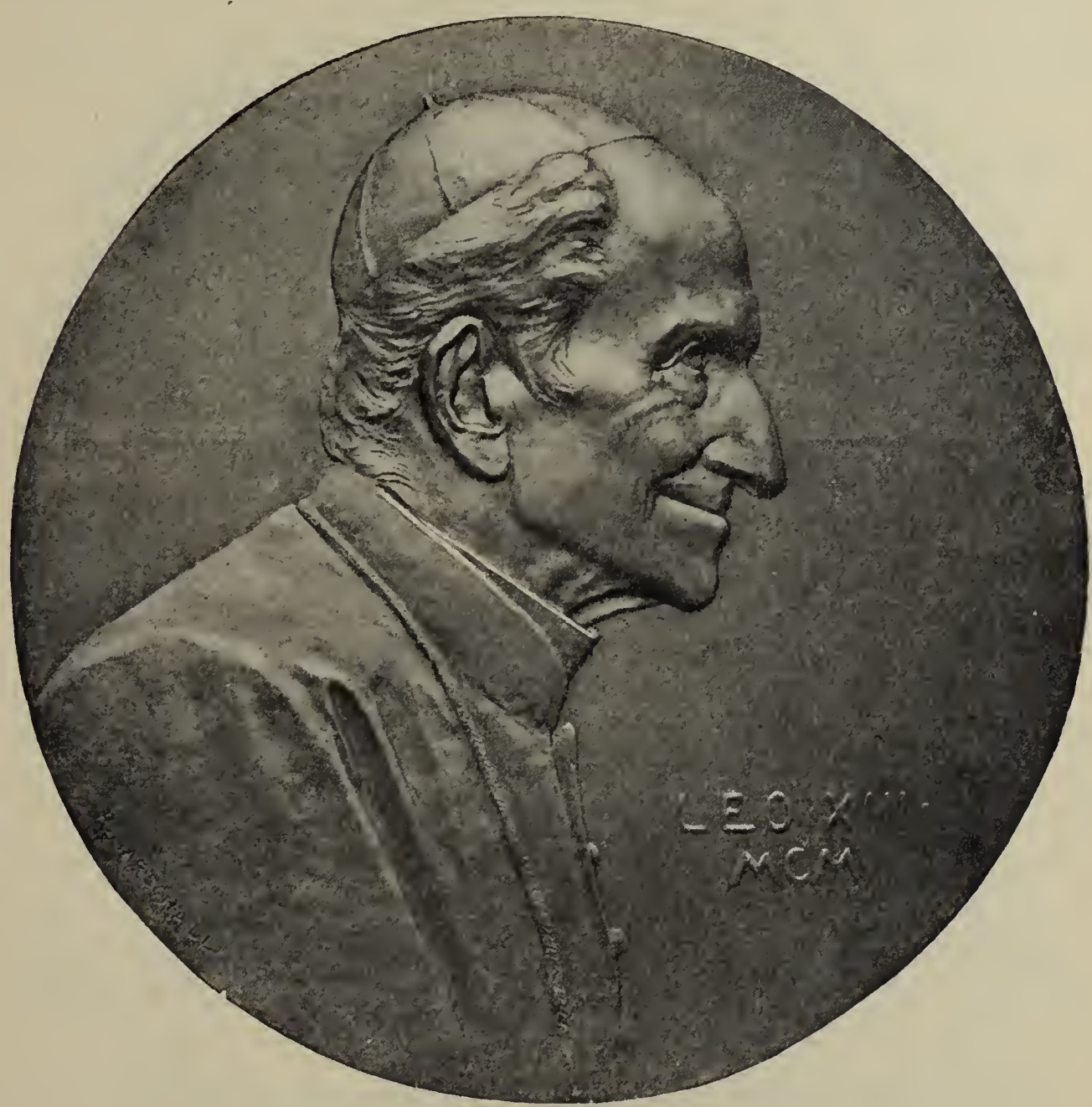
50th Anniversary of the Semmering Railway; — K. K. Consular Academy, 1906; — Dr Joseph Scholz, plaquette, 1906.



Dr Friedrich Kenner, 1899.

Rℓ. of Jubilee Medal, 1898.

At the Paris Universal Exposition, 1900, Marschall was awarded the bronze medal. A writer in *Num. Circulär.* 1901, col. 4893, makes the following comment on this clever artist's work : " Dem Schöpfer solch idealer Bilder müssen die Musen ihren Weihekuss auf die Stirn gedrückt haben. Allein das Verdienst des also Bevorzugten liegt in seinem Fleisse, seinem Talente erst Wert verleiht, denn nur durch diese war es möglich, dass Marschall in so jungen



Obv. of Medal of H. H. Pope Leo XIII., 1901.

Jahren schon so Bedeutendes geleistet und so viele Erfolge aufzuweisen hat, welche leicht zu Selbstüberhebung, die gleichbedeutend mit Stillstand und Rückgang im Schaffen eines Künstlers ist, führen könnten. Bei Marschall ist dies nicht zu fürchten, denn er gehört zu jenen Künstlern, die stets an ihren eigenen Arbeiten strengste Kritik üben, die sich nie oder selten mit ihren Leistungen zufrieden geben und an ihrer künstlerischen Vervollkommnung unermüdlich weiter arbeiten. Auf seinen Reisen durch Deutschland,

Frankreich und Italien hat er mannigfache Gelegenheit zu interessanten Studien gefunden, der stete Vergleich mit den besten Werken alter und neuer Meister hat ihm einen Maasstab für seine eigenen Schöpfungen gegeben und ihm den weiten Weg vorgezeichnet, den er auf seiner künstlerischen Laufbahn noch zurückzulegen hat."

Bibliography. — A. von Loehr, *Wiener Medailleure*, 1899, and *Nachtrag*, 1902. — *Mitth. des Klubs*, &c., 1898-1904. — *Monãtsblatt der num. Gesellschaft in Wien*, 1900-4. — *Numismatic Circular*, October 1901, pp. 4889-4895. — Dompierre de Chaufepié, *op. cit.*, II, III. — *Die Moderne Medaille*, 1900. — *The Studio*, XXII, 231 ; XXVIII, 300. — *Revue de l'Art ancien et moderne*, II, 1900, 40.

MARSCOYS, PIERRE (*Belg.*). Goldsmith and Seal-engraver at Brussels, *circ.* 1472.

MARSHALL, O. (*Brit.*). Designer of a medal, engraved by J. Moore, commemorating the Meeting of the British Association at Cheltenham, 6. Aug. 1856. It bears on obv. a bust of Charles Giles Bridle Daubeny, M. D. (1795-1867).

MARSHOORN, GERARD (GERRIT) (*Dutch.*). Medallist of Haarlem, first half of the eighteenth century. His signature is found on various medals, and he worked for the Hereditary Stadholder, Willem IV. The Portrait-pieces of Lorenz J. Coster, typographer of Haarlem (1740) are his best known productions, and I have seen by him also Portrait-medals of Prince Willem Karel Hendrik Friso, 1747, on his first Stadholderate; (sev. var.) — Commemorative medals of the Treaties of Peace of Münster and Aix-la-Chapelle, 1748; — Medal of the Rifle Club of Haarlem, 1747 (signed : **GERRIT MARSHOORN**); — The New year, 1752, etc.

Bibliography. — Nagler, *Monogrammisten*, III, nº 198. — Bolzenthal, *op. cit.* — Van Loon, *op. cit.*

MARSON, EUGÈNE (*French*). Contemporary Sculptor, born at Troyes; pupil of L. Maynot. In 1882 he exhibited at the Salon a Portrait-medallion of M. Stadler.

MART. (*Ital.*). Signature on a commemorative medal of the Anglo-franco-piedmontese Alliance, with bust of Victor Emmanuel II.

MART. SA. OP. (*Ital.*). Perhaps **MARTINO DA SAVONA**. This signature occurs on a circular plaque, with bust of Girolamo Conestaggi, dated MDXC; diam. 59×45 mill.

Bibliography. — Armand, *op. cit.*, I, 299 ; III, 145.

MARTEAU or **MARTO, FRANCISCO** (*French?*). Mint-engraver at Lisbon, appointed on 29. October 1721. Aragão mentions that on a document of 1722 his name occurs as Marto.

MARTEAU, FRANÇOIS JOSEPH (*French*). Goldsmith and Medallist of Paris, *circ.* 1720-1759. He engraved several medals, usually signed : **MARTEAU F.** or **F. M.**, of the Series of medals of Louis XIV. and XV.

Marteau's best known medals are : Battle of Fontenoy, 1745 (signed : *J. M.* on obv. and M on ℞; *illustrated*); — French Campaign of 1745 (℞. by J. C. Roettiers); — Battle of Rocoux,

Battle of Fontenoy, 1745.

1746 (℞ by J. C. Roettiers); — Battle of Lawfeldt, 1747 (sev. var.); — Peace of Aix-la-Chapelle, 1748 (℞ by J. C. Roettiers); — Loss

Loss of Minorca, 1756.

of Minorca, 1756 (℞ signed : **L. LEON**, *illustrated*); — Jetons, with bust of Louis XV. (signed *F. M.*, M., *fm.* &c.); — Franco-American Jeton, 1756; ℞ COL.FRANC.DE L'AM. 1756; signed on obv. *m*); — Philip L., Baron von Stosch, German archaeologist, 1727; — Louis XV., 1745, on the Marriage of Princess Maria Theresa of Spain with the Dauphin (℞ by J. C. Roettiers);

— Academy of Dijon, 1740 ; — Société académique de Chirurgie, Paris, 1731 and 1741 ; — Illness of Louis XV. at Metz, 1744 ; — Recovery of Louis XV., 1744 (2 var.) ; — Assistance rendered to the Elector of Bavaria, 1741 (℞ by J. C. R.) ; — Audience of the Turkish Embassy, 1742 (℞ by Duvivier) ; — The Italian Campaign, 1744 (℞ by Roettiers Jun.) ; — Capture of Furnes, 1744 ; — French Astronomical Mission to the Equatorial regions and the North Pole, 1744 ; — Capture of Berg-op-Zoom, 1747 ; — Battle of Lawfeldt, 1747 ; — Melchior de Polignac, French cardinal, 1730 ; — Jeton of the Chamber of Commerce of Bordeaux, 1750 (2 var.) ; — Head of Louis XV. (℞ by J. C. Roettiers ; DEPVLSA MOLE RESVRGET Mercury raising the City of Lyons, 1760) ; — Taking of Meenen by the French, 1744 (2 var.) ; — Ypres captured by the French, 1744 (2 var.) ; — Furnes taken by the French 1744 (℞ by J. C. Roettiers) ; — Tournay taken by the French, 1745 ; — Louis XV., Campaign in South Netherlands, 1745 (℞ by J. C. Roettiers) ; — French Campaign in Italy, 1745 (by J. C. Roettiers Jun.) ; — The French take Brussels, 1746 ; — Capture of Brussels, Antwerp, Jemmapes, Bergen, Namur and Charleroi, 1746 ; — Taking of Berg op Zoom, 1748, etc.

Bibliography. — Rondot, *op. cit.* — Franks and Grueber, *op. cit.* — Betts, *op. cit.* — Ammon, *op. cit.* nº 64. — Fayolle, *Numismatique de la Chambre de commerce de Bordeaux.*

MARTEAU, JEHAN DE (*French*). Mint-master at Angers, previous to 14. June 1355.

MARTEAU, NICOLAS (*French*). Goldsmith of Charleville, *circ.* 1609-1621. He was employed as Engraver at the Mint of Charleville, under Charles de Gonzague, Duke of Nevers, and in 1619 was appointed Master of the Mint at Mangienne, in succession to Claude Bailly, under Charles de Lorraine-Chaligny, bishop of Verdun. He fled in 1621, and returned to Charleville.

Bibliography. — Rondot, *op. cit.* — Mazerolle, *op. cit.*

MARTENISE, VIRGILIO (*Ital.*). Mint-master at Naples, *circ.* 1731, under the Emperor Charles VI. His initials **V. M.** and that of Ariania (**A**) Mint-warden, occur on Thalers of that date.

MARTENS, JEAN BAPTISTE (*Belg.*). Contemporary Sculptor, born at Wonterghem (Belgium) ; pupil of V. Vilain and the Ecole des Beaux-Arts, Paris. The following medallic productions were exhibited by him at the Salon : 1861. Portrait-medallion of M. P. J. R. *** ; — 1864. Portrait-medallion of M. le Comte de H.*** ; — 1866. Portrait-medallion of the artist's father and mother ; — Portrait-

medallion of Jules Favre; — 1870. Portrait-medallion of a young Lady.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

MARTENS, MICHAEL (*Germ.*). Mint-master at Wismar, 1622-1623.

MARTERSTECKEN, BURKHARD (*Germ.*). Mint-master at Saalfeld, 1448.

MARTERSTECKEN, HEINRICH (*Germ.*). Mint-master at Weimar and Gotha, 1463.

MARTI, RÖSSLER & LAUE (*Swiss*). A firm of Medal-publishers at Berne; successors of Durussel. They have issued a number of Sporting and Agricultural medals, badges, &c.

MARTIN, BARTHOLOMÄUS (*Germ.*). Mint-master at Wachenheim, 1439-1446.

MARTIN, CHARLES (*French*). Mint-master at Bordeaux, 1537-1541; was appointed Engraver at the Mint, 4. April 1540 (1541). Jean Dusondo became his assistant, 5. June 1542.

BIBLIOGRAPHY. — Rondot, *op. cit.*

MARTIN, C. (*French*). Medallist of the seventeenth century, whose signature : **C. MARTIN**; **C. M. F.** or **C. M. F.** occurs on various medals; amongst them on a Portrait-piece of Pierre Caignart (diam. 54 mill.), reproduced in Rondot, *Graveurs et Médailleurs*, Pl. XXXII, fig. 4.

BIBLIOGRAPHY. — Rondot, *op. cit.*

MARTIN, COLONEL. *Vide* **MACKENZIE** *supra.*

MARTIN, DIEGO (*Span.*). Goldsmith of the fourth quarter of the sixteenth century, about whom Bolzenthal (p. 173) gives the following particulars : " Towards the end of the sixteenth century, an artist, who might pass for a second Cellini, worked for the Electoral Court of Brandenburg, in the reign of the Markgrave John George. A cloud seems to rest over his name and history, which we may perhaps succeed in dispelling. Might he not be identified in the Spanish goldsmith, Diego Martin, whose works for the Electoral Count are of great beauty and fineness. Two medals may be ascribed to him, of the well-known Count Rochus of Lynar. One of them has on the obverse the arms of the Count with the legend : ROCH·GRAF·ZV·LINAR·MEIN·HOFNVG·ZV·GOT and on reverse, the emblem of two hands clasped; the date is 1578, and the Spanish inscription reads : RA (me)·ESTOS·ASSI·IVNTADOS·AMAS·SEAN·A·PARTAC(ar). The other

medal bears a portrait of the Count and his consort, Anna of Montot. It is true that neither of these productions display that skilful hand, assurance and practice one would expect to find in Martin's work. Diego does not appear to have remained very long in the service of the Elector, for after his residence at the Count of Lynar at Spandau, in 1580, every trace disappears of his life and doings in the Electorate. At the end of the sixteenth century, a silver worker of the name of Martin, was employed in England, according to Walpole, but it is hardly possible to identify him with the Spanish goldsmith.

" Diego Martin was succeeded at the Electoral Court by Peter Wolff, who in 1583 was appointed Court-Goldsmith, Gem-engraver, and Assayer, and who also cut dies for coins. "

MARTIN, GEORGES LOUIS GABRIEL (*French*). Contemporary Sculptor, Medallist and Gem-engraver, born at Neuilly (Seine); pupil of Fossey and Merley. By him are the following works : 1866. Modesty, cameo in pietra dura; — 1867. Portrait-cameo of Leopold I., King of the Belgians; — 1868. Two cameos in onyx : Marie Antoinette at the Conciergerie, and Portrait of Mme B***; — 1869. Portrait-medallion in bronze of Mme M***; — Portrait-of the artist, cameo; — Female head, study, a cameo; — Female head, study, a cameo; — 1870. Empress Joséphine, cameo in onyx; — 1873. Bacchante, onyx cameo.

Bibliography. — Chavignerie et Auvray, *op. cit.*

MARTIN, GUILLAUME (*French*). Moneyer at the Mint of Saint-Lô, 1551.

MARTIN, GUILLAUME (*French*). Sculptor, Goldsmith, and Engraver of Paris, whose period of activity is comprised between *circa* 1558 and 1590, which latter date is supposed to be that of his death. Although somewhat inferior to Etienne de Laulne, as an artist, he nevertheless ranks amongst the first Masters of the early French Renaissance Medallic School. On the 24. March 1557 (1558) the Cour des Monnaies authorized him, at the same time as Claude de Héry " à faire chef-d'œuvre de tailleur et graveur général ", but the work of his competitor obtained the preference.

Martin's first production on record is a gold medal, commissioned by Henry II., in 1558, with the King's bust, which was to be presented, after the treaty of Cateau-Cambresis, to the German troops in his service. Specimens exist in silver, which give a very good idea of the artist's style.

In the same year, the artist was entrusted with the execution of dies with portraits and emblems of Francis II. and Mary Stuart (" des coins pour meetre en tenailles, pour monnoyer et faire

pièces de monnoyes à leurs portraitz et devises, etc. "). A silver piece, in the Cabinet des Médailles, corresponds to this description,

Medal of Henry II., 1558.

but appears to be a pattern coin or a medal rather than a real "Testoon". It is the work of a clever engraver.

Jeton, or Pattern Coin of Francis II. and Mary Stuart.

Seven years later, Martin was commissioned to prepare dies for "large gold pieces of ten Ecus" with busts of the King (Charles IX)

Medal of Charles IX. and Catherine de' Medici.

and Dowager Queen. None of these are extant, but a silver piece of 1565, in the French National Collection, was no doubt struck from the same dies.

To the same Engraver, Mazerolle ascribes several medals, all in silver, with portraits of Henry II., Catherine de' Medici and their

Catherine de' Medici and her three sons.

sons. The puncheon of the bust of Henry II. (1558) was used for a *restitution* medal, the ℞. of which represents Diana and bears the date, 1552. With a similar puncheon of Catherine de' Medici, preserved in the Paris Mint Museum, various medals were struck. The ℞ of Martin's medal of 1565 is also used as the obv. of a piece which shows on ℞ the monogram JHC under a crown. The

head of the same Queen occurs with a bust of Henry II. (1558), and under the reign of Henry III., with the busts face to face of Henry III. and Charles IX. By Martin are no doubt also the two struck medals of Catherine de' Medici ℞ Bust of Francis II., Charles IX., and Henry III. (*illustrated*), and Henry II., 1559 ℞ Fame blowing her trumpet (*illustrated*). This last medal displays uncommonly fine work and is of charming taste.

Medal of Henry II., 1559.

On the death of Marc Béchot, Engraver-general of the coins (1558) Martin applied for his post, but, as we have seen, Claude de Héry was appointed. The artist's merit however obtained recognition under the reign of Charles IX., when in 1565 he was granted, by letters patent, the right of cutting dies for the coins of the Kingdom, and a yearly stipend of three hundred livres. The creation of this novel office raised strong objections on the part

Obv. of Teston of Jeanne d'Albret.

of the Cour des Monnaies, and it is difficult to say whether the artist ever really exercised his right.

In 1565, Martin engraved dies for the Ducats and Testons of Jeanne d'Albret, Queen of Navarre, and contemporary documents prove that he filled the office of Engraver-general of the coins of Navarre, *circ.* 1564-1571. In 1565 he engraved two jetons with bust

of Jeanne d'Albret (*one illustrated*). The ½ Teston is by him also, and probably various other coins of Navarre. The original puncheon of Jeanne d'Albret's Teston is preserved in the Paris Mint Museum. Both Brucher and Beaucousin seem to have engraved dies from models or puncheons by Martin.

Jeton of Jeanne d'Albret.

" Guillaume Martin ", observes Mazerolle " doit occuper dans l'histoire des médailleurs une place honorable à côté de Marc Béchot et d'Etienne de Laune. Il n'a pas toute l'ampleur, encore italienne

Enlargement of the Jeton by Guillaume Martin of Francis and Mary. (executed in the XVII. Cent., by an unknown artist).

de Béchot, mais il égale au moins Etienne de Laune par la pureté de son style et la suave expression de ses figures. Son œuvre personnifie, avec celles d'Etienne de Laune et d'Antoine Brucher, cette belle Renaissance française, qui, se dégageant peu à peu de l'influence italienne, atteint sa pleine maturité dans la seconde moitié du XVIe siècle ".

The puncheons and dies which still exist of Guillaume Martin show him to have been an Engraver of real talent, but who however comes second to Etienne de Laune (*Vide* Rondot, *op. cit.*, p. 220).

Bibliography. — F. Mazerolle, *Etienne de Laune et Guillaume Martin*, Gazette des Beaux-Arts, 1892, pp. 312-326. — Ibid., *Médailleurs français*, 1902. — Rondot and De La Tour, *op. cit.* — Blanchet, *Les graveurs en Béarn*, Dax, 1888. — *Bulletin Numismatique Serrure*, 1903, p. 53. — A. Barre, *Graveurs en médailles de la Renaissance française*, 1867.

MARTIN, GUSTAVE JOSEPH (*French*). Contemporary Sculptor and Modeller in wax; pupil of Ch. Gautier. At the Salon of 1890 he exhibited a wax medallion representing a Veiled Lady; — 1892. Portrait-medallion in wax of Mme Martin; — 1893. Mary Magdalene; — Night; — 1894. La Danse; — 1898. Dawn.

MARTIN, JEAN I (*French*), *circ.* 1539- † 1542. Mint-engraver at Montpellier.

MARTIN, JEAN II (*French*), *circ.* 1546-1547. Mint-engraver at Montpellier.

MARTIN, JEAN III (*French*). Engraver, born in Saintonge, *circ.* 1633. By him are various jetons. In 1688 he was accused of cutting dies for false coins.

Bibliography. — Rondot, *op. cit.*

MARTIN, LOUIS (*French*). Mint-engraver at Angers, 1720.

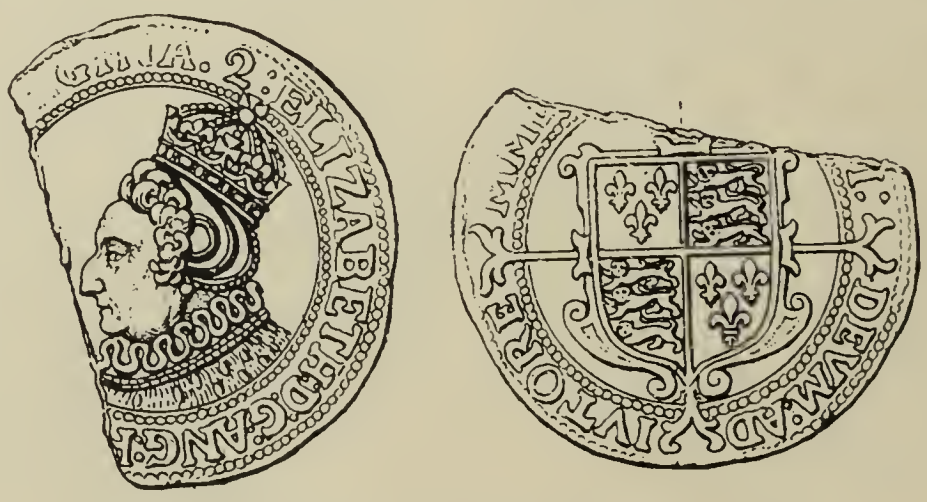
MARTIN, RAOUL (*French*). Contemporary Sculptor, born at Mehun-en-Berry (Cher). At the Salon of 1902 he exhibited a medallion in bronze " La Ravaudeuse".

MARTIN (or **MARTYN**), **SIR RICHARD** (*Brit.*). (1534-1617). The following exhaustive account of Martin's life was contributed by Mr. Warwick Wroth, to the Dictionary of National Biography (Vol. XXXVI). " Master of the Mint and Lord Mayor of London was born in 1534. He adopted the business of a Goldsmith, and in 1594 is mentioned as one of the goldsmiths to Queen Elizabeth (*Cal. State Papers*, Dom. 1591-4, p. 559; 1603-10, p. 574). In 1559-60 he was appointed Warden of the Mint, and held this office till 1594-5, and perhaps later. In 1580-1 he was appointed Master of the Mint, and appears to have held this office till his death in 1617 (*ib.* 1611-18, p. 489; cf. *ib.* 1603-10, p. 566). In September 1597 he petitioned the Queen for sixteen pence on every pound weight of silver coined, on account of his losses in connection with the mint. He declared that he had done good service in apprehending counterfeiters of the coin, and that the money made in his time was richer by 30.000 *l.* at the least than the like quantity made by any former Mint-master, ' by reason of his care to keep the just

standard ' (*ib.* 1595-7, p. 506). A manuscript tract by Martin, entitled ' A brief Note of those Things which are to be done by the Warden of the Mint ', is in the Brit. Mus. (Harl. MS. No. 698, fol. 13), and some extracts from it are given in Ruding's ' Annals of the Coinage ', I, 71. About 1600 Martin made an offer to improve the coinage of Ireland, and to make ' small copper moneys '

Portrait of Sir Richard Martin.

for currency in England (*Cal. State Papers*, Dom. 1598-1601, pp. 516, 517). In May (?) 1601 he issued the report of himself and eleven other commissioners appointed by the Queen ' to inquire concerning the preservation and augmentation of the wealth of the realm ' (*ib.* 1601-3, pp. 47, 48). On 11 Sept. 1610 Martin received



Pattern Halfcrown of Queen Elizabeth, 1602.

a warrant from James I. for the repayment of 410 *l.* still due to him as warden of the mint under Elizabeth (*ib.* 1603-10, p. 632; cf. Nichols, *Progresses of James I.*, II, 411).

" Martin was elected Alderman of the city of London on 29. May 1578, and was sheriff in 1581. He was Lord Mayor for the remainder of the year, on the death of Sir Martin Calthorpe, on 5. May 1589, and again on the decease of Sir Cuthbert Buckle, on 1. July 1594. He was a strenuous supporter of the city's rights. On 31. August 1602 he was removed from his aldermanship, the reasons assigned being his poverty and imprisonment for debt,

and his refusal to surrender his office after having accepted one thousand marks as a condition of his retirement (*Remembrancia*, 1579-1664, 20. Dec. 1602).

" Martin was knighted by Queen Elizabeth some time between 1562 and 1594... He died in July, 1617, and was buried in the south chancel of Tottenham Church... One of his five sons, named Richard († 1616) was citizen and goldsmith of London, and was from about 1584 associated for several years with his father in the mastership of the mint.

" A fine silver medal (obv. *illustrated*) in the British Museum, cast and chased by Stephen of Holland in 1562, and believed to be unique, bears the portraits of Martin and his wife (*Vide* Vol. II. p. 531) ".

Under Martin in 1582-3, the old standard and weight of the gold coins, which had been slightly debased by Louison, his predecessor, was restored, but in 1601, the weight of the money both of gold and silver was somewhat reduced.

The curious and unique Pattern Halfcrown of Queen Elizabeth reproduced here, which was originally in the cabinet of the Earl of Oxford and is now in the National Collection, was supposed to have been engraved at the Royal Mint, in the last year of the Queen's reign, under the Mint-master, Sir Richard Martin.

Horace Walpole " Catalogue of Royal and Noble Authors ", 1st ed., I, 126, describing a fragment of one of the gold coins of this Queen, says : " Vertue, the engraver, had a pocket book of Isaac Oliver, in which the latter had made a memorandum that the queen would not let him give any shade to her features, telling him, ' that shade was an accident, and not naturally existing in the face '. Her portraits are generally without shadow. I have in my possession another strongly presumptive proof of this weakness; it is a fragment of one of her last broad pieces, representing her horridly old and deformed. An entire coin with this image is not known; it is universally supposed that the die was broken by her command, and that some workman in the mint cut out this morsel which contains barely the face. As it has never been engraved, so singular a curiosity may have its merit in a work which has no other kind of merit. " The fragment referred to was purchased by the British Museum at the Strawberry Hill Sale, 1842, and is engraved in Ruding, Suppl. part ii Pl. III, N° 7.

The pattern Halfcrown shows no doubt a similar portrait of the Queen *.

Bibliography. — W. Wroth, *Richard Martyn*, Dict. Nat. Biog. XXXVI. — Ruding, *op. cit.* — Hawkins's *Medallic Illustrations*, &c., ed. Franks and Grueber,

* Both the Halfcrown and the gold piece are now believed to be early nineteenth century concoctions.

I, 107, 108. — *Calendars of State Papers*. — Overall's *Remembrancia*. — Robinson's, *Tottenham*. — Grueber, *Handbook*, &c. — Kenyon, *op. cit*. — Chaffers, *Gilda Aurifabrorum*, p. 51. — Pinkerton, *Medallic Hist*., Pl. x, 1. — *Guide to English Medals*, Pl. 1, 35. — R. Whitbourn, *On an Unique and Unpublished Pattern for a Half-crown of the last year of the reign of Queen Elizabeth*, Archaeologia, II, 169.

MARTINENGO, GOTTHARD, or **GEORG** (*Germ.*). Mint-master at Coblenz, 1762-1794 (*Schlickeysen*). A Conventionsthaler of Johann Philipp, Archbishop of Treves, 1764 is signed **G.M.** ; also another (on R/C) of Anton Ignaz, Prince of Elwangen, 1765.

MARTINENGO, GOTTHARD (*Germ.*). Provisional Mint-warden at Würzburg, 1794; Assistant Mint-master, 1802; Provisional Mint-superintendent, 1806-1813; died in 1857.

MARTINENGO, JOHANN NIKOLAUS (*Germ.*). Mint-master and councillor at Würzburg, 1762-1803, and previously, 1757-1762, Mint-master at Coblenz. The initials **N.M.** occur on Conventionsthaler and Half Thaler of Johann Philipp, Archbishop of Treves, 1761.

MARTINESI, VIRGIL (*Ital.*). Medallist at Naples, *circ.* 1731. His initials **V M.** are said to occur, in conjunction with an **A** (Mint-master Ariani's signature) on medals of about that date (Nagler, *Monogrammisten*, V, 1303).

MARTINET, AIMÉ ACHILLE (*French*). Contemporary Sculptor, born at Paris; pupil of his father and J. Gautherin, and d'Echerac. He exhibited at the Salon of 1880, a Portrait-medallion, entitled "Portrait de maman Simon d'Ablon", and in 1881, another, cast in bronze, of Mme Martinet.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit*.

MARTINEZ, B. (*Span.*). Medallist of the last quarter of the eighteenth century and early part of the nineteenth. His signature: **MARTINEZ** occurs in full on a Proclamation medal of Charles IV. and Louise, at Soria, 1789 (Herrero, n° 100).

MARTINEZ, DOMINGO (*Span.*). Line-engraver, born at Valencia, 1816; died 14. November 1898 at Madrid. He obtained great notoriety as a copper-plate Engraver, and from 1868 to 1898 he was Chief-engraver to the Bank of Spain. By him are some Medals and Portrait-medallions, as well as Patterns for coins.

MARTINI, FRANCESCO (*Ital.*). Sienese Painter, Sculptor, and Architect, 1439-1502. According to Vasari, he executed a Portrait-medal of Federigo del Montefeltro, first duke of Urbino, which has not been identified hitherto.

MARTINI (*Swiss*). Goldsmith of Lucerne and Fribourg, who in 1601-2 was engaged in cutting dies for Uri.

MARTINIC, ZDISLAW BORITA VON (*Bohem.*). Mint-master-general for Bohemia, 1572-1575.

BIBLIOGRAPHY. — E. Fiala, *op. cit.*

MARTINO BERGAMASCO. *Vide* **MO.B**.

MARTINO DA BERGAMO (*Ital.*). Medallist, who was working at Bergamo, *circ.* 1565. By him are probably the Portrait-medals, which exist in two sizes (87 and 29 mill.) of the Paduan lawyer, Marco Mantova Benavides (1489-1582); ℞. FESSUS LAMPADA TRADO Bull. *Vide* also **M** — **M.B** — **M.BO**. — *infra*.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 248. — Blanchet, *op. cit.* — Morelli, *Notizie d'opere di disegno.* — *Mus. Mazzuch.*, I, LXXXIV, 3.

MARTINO DA SAVONA (*Ital.*). This Medallist's signature: **MART. SA. OP.** occurs on the obv. of a Portrait-medal of Girolamo Conestaggi, dated 1590.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 299; III, 145. — Blanchet, *op. cit.*

MARTINUZZI, FRATER GEORGIUS (*Hung.*). Hungarian State Treasurer, whose initials **F.G.** and symbol, unicorn, are found on Ducats of John I. Zapolya, for Transsylvania, 1538-1540.

BIBLIOGRAPHY. — Adolf Resch, *Siebenbürgische Münzen und Medaillen*, 1901.

MARTYN, RICHARD. *Vide* **SIR RICHARD MARTIN** *supra*.

MARX, LUCIEN (*French*). Contemporary Sculptor, born at Vesoul (Haute-Saône); pupil of M. Tranchant. By him are numerous Portrait-medallions, amongst which I have noticed : 1896. A. Coutard ; — J. Lavigayrie.

MARTYN, T. (*Brit.*). Designer of a medal, engraved by T. Wyon, commemorating the Centenary of the Union of England and Scotland, 1807 : obv. Busts of George III. and Queen Charlotte. ℞. Three female figures, etc.

BIBLIOGRAPHY. — Cochran-Patrick, *Medals of Scotland*, p. 31.

MARYON, MISS EDITH (*Brit.*). Contemporary Sculptor and Modeller, whose works, exhibited at the Royal Academy since 1899 " show taste and elegance, and are full of promise ". Amongst these I may mention : Mother and child, medallion in bronze ; — Religion, plaque ; — May Morning, relief for a fire-place, etc.

BIBLIOGRAPHY. — M. H. Spielman, *British Sculpture and Sculptors of To-day.*

MASBARREAUX or **MASBEREAUX, THE BROTHERS** (*French*). Goldsmiths, Chasers, and Medallists of Limoges, first quarter of the seventeenth century. *Vide* **MABAREAUX** *supra*.

MASCARON, ANTOINE (*French*). Mint-master at Marseilles, 1593-1594.

MASCARON, JEAN (*French*). Mint-master at Sisteron, who struck coins in the name of Henry IV., 1593-1594.

MASER, BENEDIKT (*Germ.*). Mint-administrator and Warden at Michelstadt, 1561.

MASINI, LORENZO (*Ital.*). Venetian Gem-engraver of the eighteenth century, whose signature **MASINI** or **MASINOS** occurs on some intagli executed by him. He also imitated antique gems: Diana of the Mountains, in amethyst, signed: ΑΠΟΛΛΩΝΙΟΥ; — Diana with a bow in her hand, carnelian, equally signed; — Head of Syrius, with a collar, on which is inscribed : ΓΛΙΟC ΕΓΟΙΕΙ (a copy). Masini is said to have engraved his name on this gem in the presence of Baron Stosch in whose possession it was; — Head of Sextus Pompeius (a copy), etc.

Masini is the author of a work entitled: *Considerazioni sopra Mariette*, Venice, 1756, 4to.

BIBLIOGRAPHY. — Babelon, *op. cit.* — Raspe, *Tassie Gems*, 1791.

MASINOS. *Vide* **AGATHANGELOS** (Vol. I, *N. E.*, p. 29), A Portrait-intaglio in carnelian of Sextus Pompeius, copied from the well-known gem bearing Agathangelos's signature, is signed : ΑΓΑΘΑΝΓΕΛΟΥ ΜΑCΙΝΟC ΕΠΟΙΕΙ and is no doubt the work of Lorenzo Masini.

MASIO, JEAN DE (*Ital.*). Mint-master at Chambéry, 1421. He was a native of Asti, and filled a similar office at Turin, 1418 (under Louis of Achaia), and Embrun, 1420.

MASLITZER, HANS (*Germ.*). Goldsmith and Medallist of Nuremberg, *circ.* 1538-1574, of whom however very little is known. The late Alfred von Sallet suggested that he may have been the author of the medal reproduced here, which bears his portrait on obv.

Neudörffer in his *Nachrichten von Künstlern und Werkleuten*, 1547, gives the following particulars of this artist: "dieser Maslitzer ist eine Zeit lang Rechenmeister gewesen und ein zierlicher Schreiber, wohl gegründet und berühmt. Seinen Anfang im Giessen hat er von Herrn Melchior Pfinzing, Propst, aber sein Fleiss und Uebung hat ihn mit göttlicher Hilf dahin bracht, dass er allen Goldschmiden genug zu giessen hätte. Er geusst aber von Gold und Silber und durchbrochen so rein, als wäre es verseubert (*ciselirt*) hohl gegossen oder getrieben.

"In Probieren allerlei Erz Bergwerk, und Silber auch im Scheiden, ist er ganz gewiss (*der erste*) und alles das so an ein Münz gehört, kann er verrichten, und weiss im Prägen der Münz solche Vortheil, wie wenig Münzmeister noch erfunden werden. Die Probierung

zu machen, hat er einen grossen Beruf, aber die Streichnadel von Gold und Silber zuzurichten, wird seines gleichen wenig gefunden. Er hat a. 1538 die goldene und bleierne Münz gegossen, die zum Gedaechtniss an dem Bau zwischen dem Vestner und Thiergärtner Thor gelegt worden. Ward Genannter des grösseren Raths 1532 ".

Maslitzer died, according to Lochner, in 1574. The medal attributed to him, by Neudörffer, of the Building above-mentioned, is not by him, but by Peter Flötner, whose initials it bears; and it is more likely that Maslitzer was not a modeller, but only a clever founder, who may have been employed to cast medals as well as other decorative and sculpture works. His Portrait-medal however is signed ⅊ which characteristic mark occurs on his tombstone, where we find his name as *Hans Maczliczer*. It seems possible therefore that this interesting medal is by him, and that it may

Portrait-medal of Hans Maslitzer, 1532.

have been executed to commemorate his election to the Gross Rath in 1532. Bolzenthal expressed the same opinion, and states: "It is said of Hans Maslitzer that in 1538 he cast medals in gold, silver, copper and lead, which were laid as a memorial under the Building between the Vestner and Thiergärtner Gates. As Maslitzer was celebrated for his cast works in gold and silver, so do his medals belong to the most remarkable works of the kind, and as he lived until 1574, we may conclude that he executed many. Perhaps his own likeness at the age of 27 may have been his own production."

Ammon adds that Maslitzer did not sink irons, but on the other hand von Sallet connects his name with seal-engraving.

Bibliography. — A. von Sallet, *Deutsche Gussmedaillen*, Zeits. für Num., XI, pp. 124-8. — Doppelmayr, *op. cit.* — Neudörffer, *ob. cit.* — Bolzenthal, *op. cit.* — Ammon, *op. cit.*

MASLITZER, TOBIAS (*Germ.*). Mint-master at Nuremberg, 1575-1585. He was a clever artist, and in 1593 the Nuremberg city council entrusted him with the execution of Seals in silver.

Bibliography. — Gebert, *Geschichte der Münzstätte der Reichstadt Nürnberg*, 1892.

MASNAGO, ALESSANDRO (*Ital.*). Son of Antonio Masnago of Milan, and Gem-engraver in the service of the Emperor Rudolph II., end of the sixteenth century. Arneth, *Die Cinque cento Cameen*, pp. 29-30, mentions the following cameos as having been executed by this artist: Jupiter killing the Titans; — Psyche; — Rape of Proserpina by Pluto; — Virgin and child.

BIBLIOGRAPHY. — Babelon, *op. cit.*

MASNAGO, ANDREA DI (*Ital.*). Gem- and Seal-engraver to Ferdinand of Aragon, King of Naples, *circ.* 1487.

MASNAGO, ANTONIO (*Ital.*). Milanese Gem-engraver of the second half of the sixteenth century, whose son Alessandro attained great notoriety at the imperial court of Vienna.

MASO. *Vide* **FINIGUERRA**. Vol. II, p. 93.

MASON, MABEL (*Brit*). Contemporary Sculptor and Modeller; pupil of Mlle Geneviève Granger; residing in London; exhibited at the Royal Academy in 1904 some Portrait-plaquettes and a Medallion: Maggie; and previously, at the Salon of 1902, and 1903, two Portrait-plaquettes.

MASSACHUSETTS AND CALIFORNIA Co. Issuers of a Californian 5 dollar piece, 1849, with Arms on obv. and Wreath on ℞.

MASSALIN, PIERRE (*French*). Mint-master at St. Palais, 1614; Pau, 1612-1618.

BIBLIOGRAPHY. — J. A. Blanchet, *Histoire monétaire du Béarn.*

MASSARA, MARCHESE (*Ital.*). Chief-Inspector at the Mint of Naples, *circ.* 1756.

MASSAULT, JEAN (*French*). Mint-engraver at La Rochelle, *circ.* 1454-1458.

MASSAUX, GHISLAIN JOSEPH (*Belg.*). Goldsmith of the first half of the nineteenth century, who is said to have produced some medallic work. He was born at Bois-de-Villers, near Namur, 7 February 1772; died at Ghent, 9 September 1851. Pupil of Van Pouche.

MASSELIN, JOSEPH ÉDOUARD (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of Levasseur.

At the Salon of 1888 this artist exhibited a bronze medal bearing a Head of the French Republic; — 1889. Two Portrait-medallions; — 1892. H. H. Pope Leo XIII.

MASSON (*French*). Mint-engraver at Bourges, *circ.* 1576.

MASSON (*French*). Medallist of the first quarter of the nineteenth century. He was *Logiste* in 1812; subject of the medal: The French Hercules. By him are the following medals: Alexis Piron, poet, 1817; — J. Hardouin Mansart, architect, 1817; — Jean Rotrou, 1818; — Marc Guélon of Troyes, hostage of Louis XVI.

MASSON, AUGUSTE (*French*). Sculptor and Medallist, *circ.* 1842-1870; born at Paris; pupil of the Brothers Fannières. Amongst his medallic productions I may mention: 1842. Richard Lucas; — Louis Malleray; — 1848. Eugène Saint-Amand; — Auguste B***; — 1870. Horace Vernet. All these are bronze Medallions, cast.

Bibliography. — Chavignerie et Auvray, *op. cit.*

MASSON, SÉBASTIEN (*French*). Contemporary Sculptor, born at Rheims (Marne). Chavignerie et Auvray mention two Portrait-medallions by him: 1866. M. D***; — 1870. R. P. Jacquier.

MASSONNET (*French*). Editor of medals, whose signature: **MASSONNET EDIT.** occurs on Prize Medals, Badges, Tickets, etc., engraved by various artists; for instance: Medal of the conseil municipal of Bordeaux (1890), by A. Borrel; — J. P. Béranger, 1856; — Isabel II., of Spain, War against Morocco, 1859, by A Gerbier; — Isabel II., African campaign, 1859-1860; — Prize Medal of the Argentine Agricultural Society, 1874; — Landing of Garibaldi at Marsala 1860; — Landing of Garibaldi in Calabria, 1860; — Ambulances du XIe arrondissement, 1834; — Compagnie des lits militaires, 1866; — Proclamation to the Italian Nation, 1859, &c.

MASSOULLE, ANDRÉ ARTHUR PAUL (*French*). Sculptor and Medallist, born at Epernay (Marne), died at Paris, 19. June 1901, at the age of fifty. He was a pupil of Salmson and Cavelier. His principal works are a Statue of Madame de Sévigné, which was purchased by the State and which now decorates the Legion of Honour Boarding School at Saint-Denis; two Water-genii on the Alexander III. Bridge, and the Tomb of Carnot at Châlons-sur-Marne. He obtained a medal of the second class and a purse in 1882, a silver medal at the Universal Exhibition of 1889, and was created a Knight of the Legion of Honour in 1894.

His medallic productions are few in number: 1881. Portrait-medallion of M. X***, barrister; — 1886. Henry J***; — 1886. Mme H. J.***; — 1898. Plaquette, representing on one side the the Republic covering with her shield a child reading, and on the other, a cock.

Bibliography. — Chavignerie et Auvray, *op. cit.* — *Catalogue du Salon*, 1880-1900. — *L'Art*, 1894, p. 321. — *Gazette numismatique française*, 1899, p. 98.

MASSYS or **METSYS, QUENTIN** (*Belg.*). Also **QUINTIJN MESSIJS** or **QUINTIN MATSYS,** a celebrated Smith and Painter of Antwerp, born at Louvain about 1460, is said to have died in the Carthusian convent at Antwerp, during the second half of 1530, between July 13 and September 16. He was brought up by his father as a

Portrait of Quentin Massys.

smith, "a pursuit then often requiring artistic knowledge and manipulative skill." The early years of his life were spent at Louvain, where he began to distinguish himself, then he settled at Antwerp, and there, falling in love with a painter's daughter, in order to gain her hand, he took to painting, removing for a time

to Brussels to learn the art of Roger van der Weyden. In a short time he was able to handle the brush as well as the hammer. In 1491 he was admitted a master into the Antwerp guild of St. Luke, and shortly afterwards he married Adelaide van Tuylt, by whom he had six children; after her death, he married again in 1508-9, and had by his second wife seven children. In the well-known portrait at Florence, Massys is represented with his second wife, Catherine Heyens; it is dated 1520.

Quentin Massys was undoubtedly one of the most celebrated painters of his time at Antwerp. His master-piece, the "Taking down from the cross", painted in 1508, for the altar of the chapel of the Joiners' company in the cathedral, is now one of the principal attractions of the Antwerp Museum. It is most carefully and elabor-

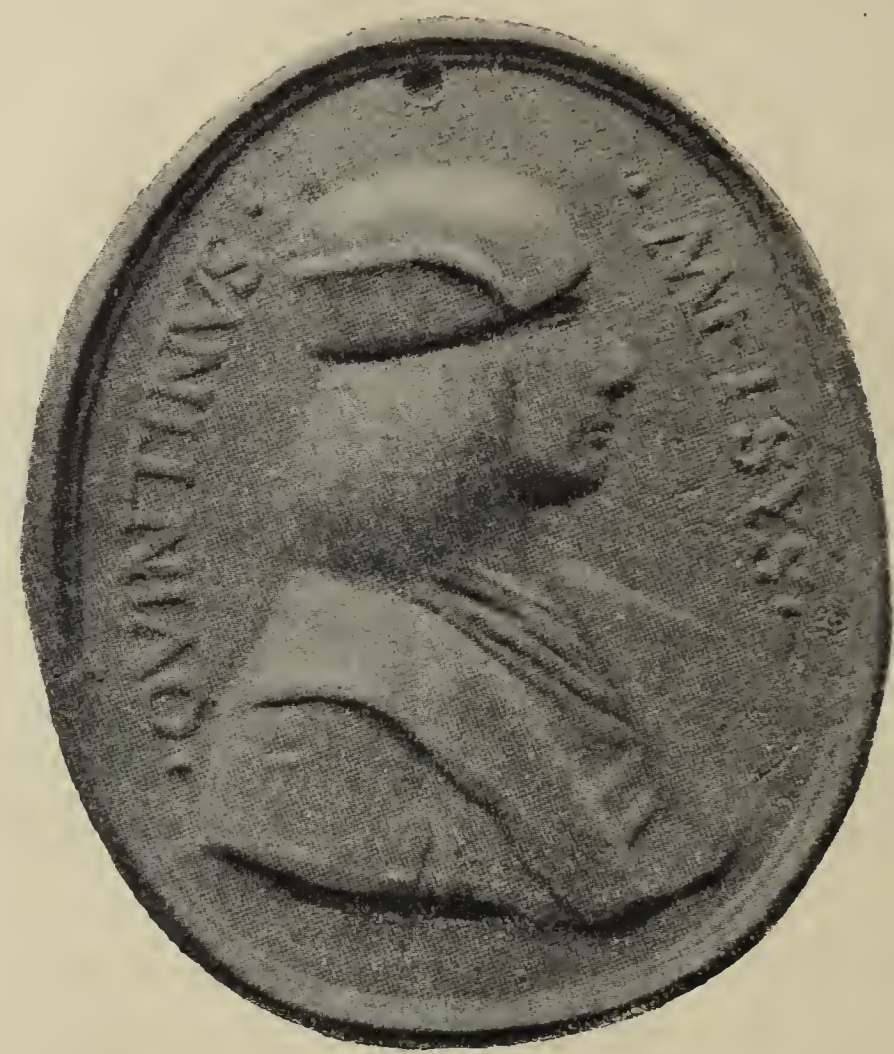
Portrait-medal of Erasmus of Rotterdam, by Jean Second, and probably modelled from Quentin Massys's original, now lost.

ately executed, and is an admirable work, in spite of its Gothic taste. The painter received only three hundred florins for it, about £ 25; and the city purchased it of the Joiners' company for fifteen hundred florins in 1577. Queen Elizabeth wished to possess it, and is said to have offered in vain forty thousand florins for it. The careful works of this painter are well-known in this country, from the so-called "Misers" at Windsor, the picture in the National Gallery, and other examples. Quentin enjoyed the friendship of the municipal secretary, Peter Gillis (*Egidius*), of B. Thomas More, of Dürer, and Holbein.

The painter was originally buried in the convent of the Carthusians, and when this convent was suppressed his remains were reburied in front of the cathedral at Antwerp, with the following inscription placed in the wall of the cathedral, to commemorate the circumstance and his history: — "Quintino Matsys, incomparabilis

artis pictori, admiratrix grataque Posteritas anno post obitum saeculari CIↃ. IↃC. XXIX. posuit. Connubialis amor de muliebre fecit Apellem" (*Dict. of Univ. Biog.*, III, p. 333).

On Erasmus of Rotterdam's own testimony, we learn that Massys executed a Portrait-medal of himself (... *Unde statuarius iste nactus sit effigiem mei demiror, nisi fortasse habet eam quam Quintinus Antverpiae fudit ære*). The medal, reproduced here (p. 605), has been hitherto attributed to Quentin, but recent research has led Dr Simonis (*L'Art du Médailleur en Belgique*, 1900) to conclude



Portrait-medallion of Quentin Massys, by himself.

that it is the work of the medallist Jean Second, who probably modelled it from Massys's medallion (*Vide, op. cit.*, pp. 31 and 83).

But there are at least two other Portrait-medallions, which are ascribed to the celebrated painter; one with his own portrait (*illustrated*), and the other with that of his sister Christine Massys (in the possession of M. le Chevalier Van den Bergh, of Antwerp). These medals are absolutely different in style and treatment to that of Erasmus, who probably knew of the work of Jean Second, as he says in a letter to Botteus : " Where did this sculptor procure my portrait ? Perhaps he possesses that which Quentin Metsys cast in bronze at Antwerp ?"

Commenting on Christine Massys's portrait, Dr Simonis observes: " Quentin Metsys a donné au portrait de sa sœur un fort relief; il la présente de face avec un talent et une sûreté de main que n'ont pas atteints les artistes italiens, qui n'ont en général laissé que des profils, et qu'atteindront vingt-cinq ans plus tard seulement les médailleurs allemands dans leurs magnifiques médailles en bois ou en pierre. La figure de Christine est captivante dans sa modestie, elle se présente avec la même grâce naïve que les saintes femmes de

Portrait-medallion of Christina Massys, by Quentin Massys

l'ensevelissement du Christ du tableau du musée d'Anvers. C'est le grand art de la médaille iconique, sans ornements, sans détails qui déparent la grandeur et la simplicité de l'œuvre. Nous connaissions, jusqu'à ce jour, deux médaillons attribués à Quentin Metsys; sa médaille à lui, qui a été reproduite dans Van Mieris, et la médaille d'Erasme, datée de 1519, qui figure à la fois dans Van Mieris et dans le *Trésor de numismatique* (*Médailles allemandes*). Les médailles de Quentin Metsys et de sa sœur sont comme des bas-reliefs, tenant plutôt de la sculpture; elles ont entre elles les plus grandes analogies et proviennent certainement du même artiste; mais la médaille d'Erasme est plutôt, comme le dit M. Picqué, une œuvre de peintre à fines dégradations de plans. "

Bibliography. — Dr Julien Simonis, *L'Art du médailleur en Belgique*, Bruxelles, 1900. — *Bryan's Dictionary of Painters and Engravers*, 1904. — I. B. Supino, *Il*

Medagliere Mediceo. — Bolzenthal, *op. cit.* — Pinchart, *Biographies des Graveurs belges, Revue de la num. belge*, I, 2, p. 66. — *Gazette des Beaux-Arts*, 1888, I, 5, 204 ; II, 197. — A. Pinchart, *Histoire de la Gravure des médailles en Belgique*, Bruxelles, 1870. — Immerzeel, *De Levens en Werken der Hollandsche en Vlaamsche Kunstschilders, Beeldhouwers, Graveurs en Bouwemesters*, Amsterdam, 1843.

MASTER, THE, OF THE ORPHEUS LEGEND. Under this heading Bode has described a number of Reliefs, dating from the second half of the fifteenth century, and the work of an artist of Northern Italy. These are : Vulcan in his forge with Mercury and Venus ; — Mars crowned by Victory ; — Apollo and Daphne ; — Orpheus slain by the Thracian maids ; — Rape of Europa ; — Achilles taking leave of Thetis ; — Venus brings arms to Aeneas ; — Antique sacrificial Scene ; — Three mythological Representations ; — Memento mori.

BIBLIOGRAPHY. — Bode, *Die italienischen Bronzen*, Berlin, 1904.

MASTERS. *Vide* **MEDALLISTS.**

MASTINI, A. (*Ital.*). Gem-engraver of the early part of the nineteenth century, and author of a Portrait-cameo on sardonyx of Napoleon I.

MASTRELLE, ELOY. *Vide* **ELOYE MESTRELL.**

MASTRELLE, PHILIPPE. *Vide* **PHILIPPE MESTRELL.**

MASTRELLINI (*Ital.*). Roman Sculptor of the second half of the eighteenth century, and author of numerous Portrait-medallions, among which two, one with bust of John Pichler, the Gem-engraver, and the other, with an unknown male portrait, were reproduced in enamel paste by the Tassies.

BIBLIOGRAPHY. — Raspe, *op. cit.* — J. M. Gray, *James and William Tassie*, 1894.

MASUDA, J. (*Japan*). Deputy Commissioner of the Mint at Osaka, from May 1892 to June 1893, and Chief-engraver at the Mint there from August 1892 and still in office (January 1907).

MATABON, CHARLES (*French*). Sculptor of the second half of the nineteenth century, born at Lyons, pupil of Duret, Bontour, and Caillouette. By him are various Portrait-medallions, mostly cast in bronze : 1864. Portrait of a Lady ; — 1866. M. Julian Senr ; — 1876. Mrs P. Gordon-Duff ; — 1880. Mlle Marguerite Cordier ; — 1881. The Spring, plaquette in bronze.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

MATAGRIN (*French*). Sculptor of the second half of the nineteenth century, and author of a Portrait-medal of Emile Joseph Maurice Chevé (*vide* Musiker-Medaillen, *Mitth. des Klubs* &c., 1900, 98).

MATHAREL, GUILLAUME (*French*). Mint-engraver at Dijon, *circ.* 1380-1400. There are also jetons by him with the arms of the Duke of Burgundy, 1400.

BIBLIOGRAPHY. — Rondot, *Graveurs et Médailleurs*, 1904.

MATHAS, A. (*Austr.*). Assistant-engraver at the Vienna Mint, 1811-1834. He died on 1. March 1834.

MATHELIN, MAURICE DE (*Belg.*). Painter and Sculptor, residing at Brussels, mentioned in M. de Witte's, *La Médaille en Belgique au XIXe siècle*, 1905.

MATHES (*Austr.*). Goldsmith, and Mint-engraver at Landshut, *circ.* 1458.

MATHES (*Austr.*). Moneyer at Vienna, 1368; died 2. March, 1383.

MATHES, MICHAEL (*Austr.*). Mint-engraver at Vienna, 1850-1852; Nagybanya, 1852-1856, Vienna, 1856-1858; Carlsburg (Gyula-fehervar), 1858-1859, then again at Vienna, 1863-1869. He engraved the dies for an issue of 5 Kreutzer pieces, 1858-59, 1863-64, with laur. head of Francis Joseph I., also the divisionary coinage of that same period for the Austrian provinces of Lombardo-Venetia. He died at Vienna on 2. September 1869.

BIBLIOGRAPHY. — Heinr. Cubasch jun., *Die Münzen unter der Regierung des Kaisers Franz Joseph I.*, 1895-1896.

MATHET, LOUIS (*French*). Contemporary Sculptor, born at Tarbes; pupil of Dumont. He is the author of numerous Portrait-medallions, cast in bronze, some of which were exhibited at the Salon, in 1884, 1886, and later.

MATHIAS, DENIS (*French*). Mint-engraver at Rennes, from 25. February 1654 to his death in 1674.

MATHIAS, RENÉ (*French*). Son of Denis Mathias, was appointed his successor in 1674, but ceded his office to Jean Bédart.

MATHIAS DER MÜNZER (*Austr.*). Moneyer at Vienna, † 1353. Another, of the same name, held this office in 1383.

MATHIEU, ÉTIENNE EMMANUEL (*French*). Manufacturer of buttons and Die-sinker at Lyons. In 1791-92 he took part with Claude Antoine Mercié and Jean Marie Mouterde in the undertaking to coin pure bell-metal as currency, and is said to have engraved some of the dies of the pattern coins. He was an Associate of the " Société des Artistes réunis de Lyon ". (*Vide* MERCIÉ). In the association, Mathieu was entrusted with the mechanical part of the

work, Mercié with the cutting of the dies, and Mouterde with the casting of the metal.

BIBLIOGRAPHY. — N. Rondot et H. de la Tour, *op. cit.* — Rondot, *Graveurs lyonnais*, p. 70.

MATHIEU, JEHAN (*French*). Mint-master at Bourges, in 1528; dismissed in the same year for altering his Letters Patent, and replaced by Pierre Ronsard in 1529.

BIBLIOGRAPHY. — E. Faivre, *op. cit.*

MATHIEU-MEUSNIER (*French*). Sculptor, born at Paris on the 1. April 1824; pupil of A. Dumont, and C. Desains; entered the École des Beaux-Arts in 1841; and obtained a medal of the Third Class in 1844. He has executed several Portrait-medallions, cast in bronze, some of which were exhibited at the Salon : 1865. Émile Ollivier; — 1867. Vallon de Villeneuve ; — 1868. Delangle ; — 1869. Sarah Bernhardt; — 1875. Mme S. Testard; — 1878. Riocreux; — 1879. Sarah Bernhardt, in her rôle of the Queen, in Ruy-Blas (silvered bronze medallion); — Mme Régnard; — 1880. Mlle Renée de Pont-Jest; — 1884. Dr L. P.***; — 1884. Dussieux-Keller.

By this artist are numerous statues, busts, sculptural groups, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*, II, p. 53.

MATTEI, LOUIS OCTAVE (*French*). Contemporary Sculptor, born at Van (Maine-et-Loire); pupil of Tonnellier. At the Salon of 1904 he exhibited two Portrait-medals in silver of Mlles Alice and Gabrielle Walther, and in 1906 : Dr Cange; — Mlle Hélène C***; — Mlle W***.

MATTEO DEI BENEDETTI (*Ital.*). Gem-engraver at Bologna; died in 1523. He is extolled by Achillini in his " Viridario ".

MATTEO DEL NASSARO. *Vide* **NASSARO**.

MATTEO DE' PASTI. *Vide* **PASTI**.

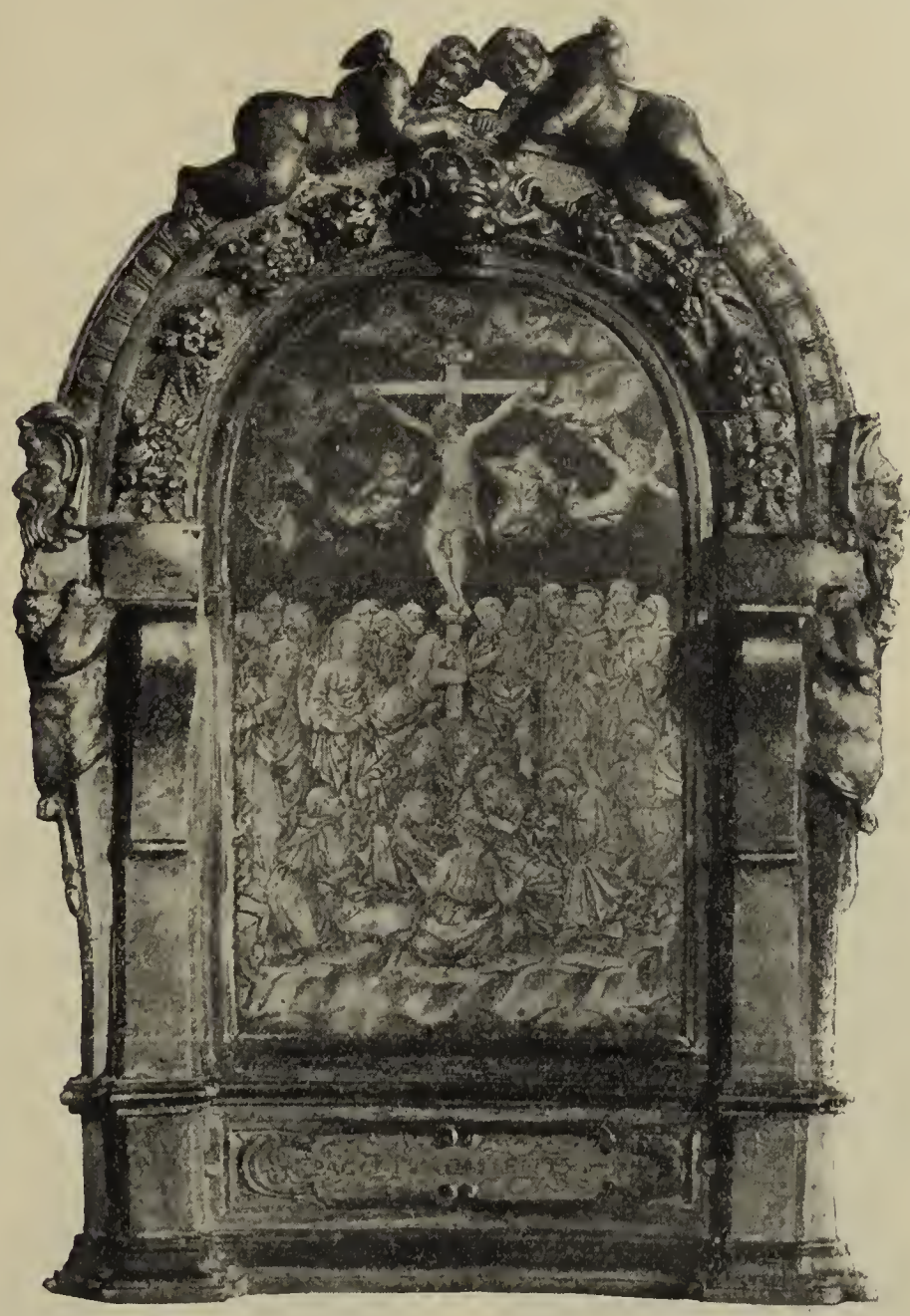
MATTHAEUS, CARL (*Germ.*). Mint-engraver at Nuremberg, *circ.* 1584-1602.

MATTHIAS DER MÜNZER (*Austr.*). Moneyer at Vienna, *circ.* 1353.

MATTIGHOFER VON STERNFELS, CHRISTOPH (*Austr.*). Provisional Mint-master at Budweis, 1577, during the absence of Tobias Gebhardt at Prague; then Mint-master there, 1582-†19. July 1613; privy mark, a small lion's head within a circle.

BIBLIOGRAPHY. — E. Fiala, *op. cit.*

MATTEO DI GIOVANNI DEI (*Ital.*). Goldsmith, Chaser, and Niello-worker of the fifteenth century. At the Real Museo Nazionale, in Florence, is a "Pace" in chased silver, with a representation of



"Pace", by Matteo di Giovanni Dei.

the Crucifixion in niello-work, by this artist. It was executed for the community of St. Paul in 1455 and has been erroneously ascribed to Finiguerra.

BIBLIOGRAPHY. — Nagler, *op. cit.*

MATTIS, VERIUS DE (*Bohem.*). Mint-master at Prague, *circ.* 1335.

MATTON, ARSÈNE ÉDOUARD (*Belg.*). Sculptor and Medallist, born at Harlebeke, 15. December 1875; pupil of the Royal Academies of Malines and Brussels. He has hitherto worked principally for publishers of medals.

MATTON, MLLE IDA (*Swed.*). Contemporary Sculptor, born at Gefle (Sweden); pupil of Chapu. At the Salon of 1897 she exhibited

Portrait-medallions and Bronze Reliefs : Phyllis ; — The Castle of Montfort ; — A Brittany girl, &c.

MATZENKOPF, FRANZ (*Austr.*). Mint-engraver and Medallist at Salzburg, *circ.* 1727-1754. His signature **F. M. K.** or **MK** ; **F. MK** ; **MK**. occurs on currency (AV. Double-Ducats, Ducats ; ÆR. Thalers, Half, and Quarter Thalers &c.), of Leopold Anton (1727-1744), Jacob Ernst (1745-1747), and Andreas (1747-1753). One of his last works is a medal on the Coronation of the Archbishop Sigismund III., Count von Schrattenbach, 1753, which exists in various sizes and types ; — but he did also : R℞. of Medal on Coronation of Leopold Anton, Count von Firmian, 1727 (obv. by Donner) ; — Medal on Coronation of Jakob Ernst, Count von Liechtenstein, 1745 (2 R℞ types, IN MANU DOMINI SORS MEA, and DOMINUS AUTEM ASSUMPSIT ME) ; — Medal on Coronation of Andreas Jakob, Count von Dietrichstein, 1747 R℞. AMORE ET JUSTITIA ; — Undated Pattern 100 Ducat piece in gold of Archbishop Andreas Jakob (80 mill. in diameter) ; — and others, described in the Catalogue of the Gustav Zeller Collection (Vienna, 1902) : *Leopold Anton,* Enthronization (R℞ by Becker) ; — Ducats of 1728, 1739 ; — Half Ducat, 1728 ; — Quarter Ducat, 1740 ; — Thaler, 1738, &c. — *Jacob Ernst,* Portrait-medal of 1745 ; — $\frac{1}{4}$ Ducat, 1745 ; — Thalers, 1745, 1746 ; — *Andreas Jacob,* Double Ducat, 1750 ; — Ducats, 1747, 1748 ; — $\frac{1}{4}$ Ducats, 1749, 1751 ; — Thalers, 1748, 1750, 1752, &c. — *Sigismund III.* Enthronization Medal, 1753 ; — Another, on his Consecration (signed : **F. M. K.**), &c.

Coronation of Archbishop Leopold, 1727.

Zeller calls Matzenkopf an artist of exceptional talent, whose productions rank among the best struck at Salzburg. Many of his Thalers are medallic.

BIBLIOGRAPHY. — Gustav Zeller, *Die an den fürsterzbischöflich-salzburgischen Münze angestellten, oder für dieselbe thätig gewesenen auswärtigen Münzeisenschneider, Graveurs und Medailleurs*, Wiener Numismatische Zeitschrift, XX, 399.

MATZENKOPF, FRANZ JUNR (*Austr.*). Son of the last; Mint-engraver and Medallist at Salzburg, 1755-1805; born in 1738, died in 1808. He worked under the Archbishop Sigismund (Graf von Schrattenbach) and later. The currency (AV. 10, 5, 2 and 1 Ducat pieces; AR. Thalers and subdivisions) engraved by this artist is usually signed: **F. M.**; — **M**; — **F. M. K.**; — **F. MK**; — **MK** and also **MK**, and comprises the reigns of Sigismund (1753-1771), Hieronymus (1772-1803), and Ferdinand (1803-1805). By him are also medals: Sede Vacante, 1772; — Prize Medal for Mint-workmen, 1766 RL. ARTIS MONETARIAE PRAEMIUM; — Medals of 1763/6 (RL. South Gate of the Sigismundthor); — Twelfth centenary of the Archbishopric of Salzburg; — Medal of 1767 on the Completion of the Sigismundthor, and 1782 (signed on obv.: **MAZENKOPF** and on RL. **F. M.**), sev. var.; — Jubilee of Dominicus II. Schnizer, Abbot of Weingarten, 1781; — Medals with bust of the Archbishop

Portrait-medal of Archbishop Sigismund

Sigismund III., Count von Schrattenbach RL CUIQUE SUUM, 1756 and 1764; — Another; RL. IN MANU DOMINI SORS MEA, 1756 (this piece exists also in gold, weight: 20 Ducats); — Medal on the Sede Vacante at Eichstädt, 1757; — Sigismundsthor Medals of 1757, 1767 and 1769; — Undated Medal; RL. SCIENTIARUM INCREMENTO (also in gold, weight: 15 Ducats); — Sede Vacante at Passau, 1772, &c.

In the Gustav Zeller Collection were the following productions by Franz Matzenkopf Jun: *Sigismund III.* (1753-1771). Medal on the Erection of new Coining-presses at the Salzburg Mint, 1776; — Medals of 1767/69; obv. Bust; RL. South Gate of the Sigismundthor; — Large Medal of 1767 on the Completion of the Sigismundthor; — Medal of 1756; RL. View of Salzburg; — Medal, undated, on the Salzburg University; — Double Ducat, 1755; — Ducats, 1753, 1754, 1768; — ¼ Ducat, 1755; — Thalers, 1754,

1755, 1757, 1758, 1759, 1760-1769; — Half Thalers, 1757, 1760, 1766, 1770 &c. and subsidiary coinage. — *Sede Vacante* (1772). Medals in AV, ÆR, Æ, and pewter; — Ducat; &c. — *Hieronymus* (1772-1803). Medal on his Election, 1772 (signed : **MATZENKOPF. F.**); — Medal of 1782 on the 12th Centenary of the Arbishopric;

Thaler of Archbishop Hieronymus, 1789.

— Ducats of 1772, 1782, &c.; — Thalers 1772, 1774, 1779, 1780, 1782, 1783, 1785-1787, 1789 (*illustrated*), &c.; — Half Thalers, 1772, 1773, 1782, &c., and subsidiary coinage.

The productions of this engraver, like those of his father, distinguish themselves by very good drawing and careful execution; they are very numerous.

Bibliography. — Bolzenthal, *op. cit.* — Wurzbach, *Biograph. Lexikon des Kaiserthums Oesterreich*, XVII, 125. — Bergmann, *Medaillen auf berühmte und ausgezeichnete Männer des oesterreichischen Kaiserstaates*, I, 39. — Domanig, *op. cit.* — Ad. Hess Nachf., *Reimmann Sale Catalogue*, 1892. — *Katalog der Münzen-und Medaillen-Stempel-Sammlung des K. K. Münzamtes in Wien*, 1902. — Zeller, *loc. cit.* — *Wellenheim Sale Catalogue*, 1844. — Egger, *Salzburger Münzen und Medaillen (Gustav Zeller Sammlung)*, 13. November 1902.

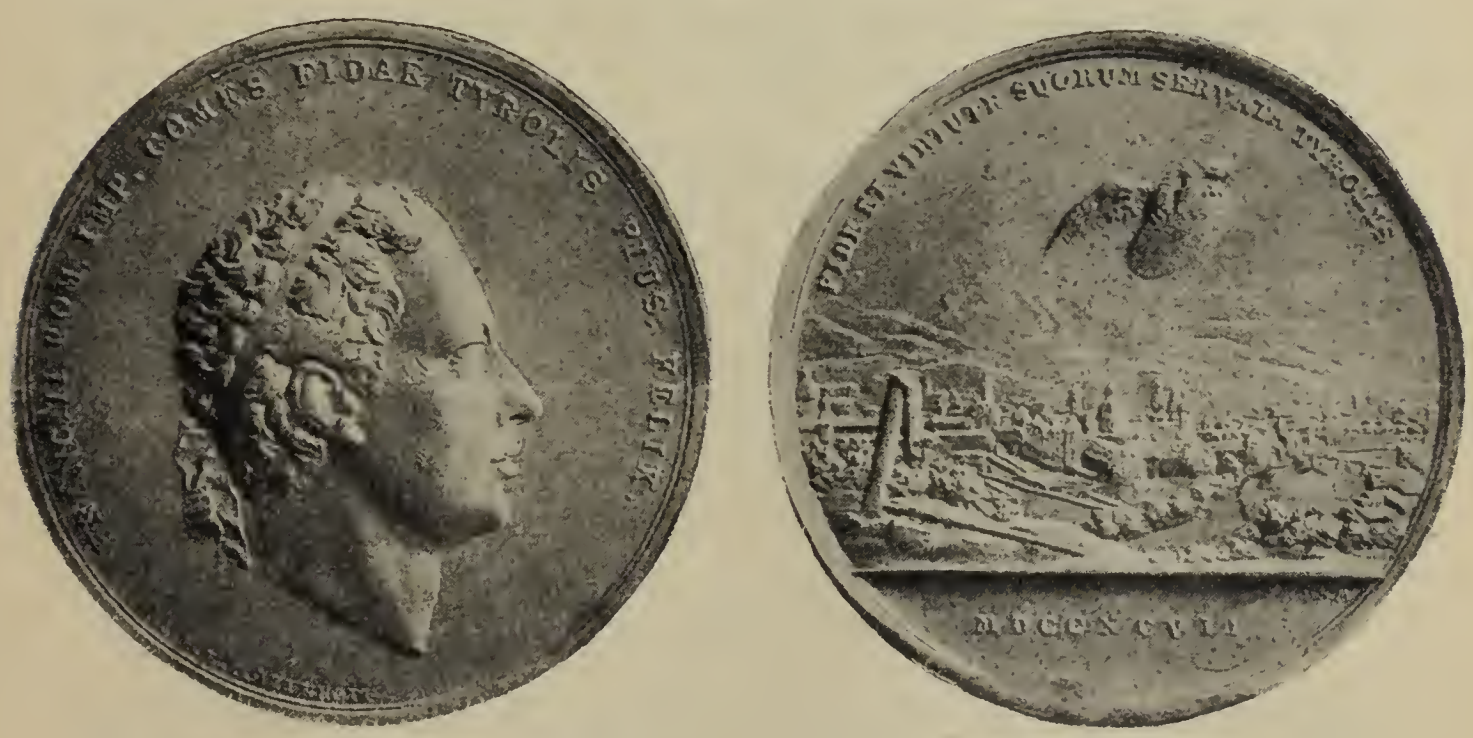
MATZENKOPF, FRANZ XAVER (*Austr.*). Son of the last, born in 1767; Mint-engraver and Medallist at Salzburg, 1789-1807; died on 7. February 1844. On the secularization of the Archbishopric in 1809, he worked in the service of Bavaria, but in 1816/17 we find him filling the post of Engraver at the Mint of Vienna. Amongst his productions are : Memorial medal of General Laudon, 1790; — Medal of Merit, with bust on obv. of the Grand Duke Ferdinand III. of Tuscany, 1806 (signed : **F. X. M.**); — Medal of Hieronymus, Count von Colloredo, Archbishop of Salzburg; ℞. MISERICORDIA SUPEREXALTAT JUDICIUM; — Military Medal of 1799; ℞. DEN KAEMPFERN FÜR'S VATERLAND (signed : **F. MAZENKOPF**); — Medal of Merit, with bust of Ferdinand,

Archduke of Austria, Archbishop of Salzburg, 1806; ℞. DEM VERDIENSTE; — Medal of 1810, with bust of Maximilian I. Joseph of Bavaria; ℞. SECVLA NUNC REDEUNT BAVARO.

In the Zeller Collection were the following works by F. X. Matzenkopf: Military Medal of Merit, 1799; — AV. Ducats, 1801-

Salzburg Löwenthaler, 1790.

1802; — AR. Conv. Thalers, 1790-1803 (last date, ext. rare, and signed **M**); — Löwenthaler, 1790 (*illustrated*); — Half Thalers, 1792, 1797, 1802, &c. and subsidiary coinage; — Incorporation of Salzburg, 1810 (signed: **F. X. MATZENKOPF F.**); — Medal on the



Medal on the Loyalty of the Tyrolians to the Emperor Francis II., 1797.

Death of Gedeon Laudon, 1790; — Loyalty of the Tyrolians to Francis II., 1797 (*illustrated*), &c.

Zeller mentions that this engraver followed in the footsteps of his father and grandfather, producing many works of exceptional

merit, from the two Portrait-medals of Field Marshal Laudon, executed in 1790, to the medal, engraved in 1810, commemorating the Acquisition of Salzburg by Bavaria.

BIBLIOGRAPHY. — Zeller, *loc. cit.* — Ammon, *op. cit.* — Bolzenthal, *op. cit.* — Egger, *op. cit.*

MATZENKOPF, PETER PAUL (*Austr.*). Mint-engraver and Medallist at Salzburg, *circa* 1765 ; then at Gratz, 1771. His signature : **P. P. MAZENKOPF F.** occurs on a medal struck at Salzburg in 1765, commemorating the second marriage of the Emperor Joseph II. with Josefa of Bavaria. He died on 31. January 1808.

BIBLIOGRAPHY. — *Katalog der Münzen und Medaillen-Stempel-Sammlung*, &c.

MAUBERT, FONTAINE, HUGONIN DE (*French*). Mint-warden at Lausanne, 1417.

BIBLIOGRAPHY. -- Morel-Fatio, *Histoire monétaire de Lausanne.*

MAUCROIX, PERRIN DE (*French*). Mint-warden, Assayer, and Engraver at Embrun, and Briançon, *circ.* 1419-1429.

MAUDER (*Austr.*). Die-sinker of Prague, whose name I have noticed on a medal commemorating the friendly relations between the Czech nation and France, 1902. It is in gold and measures 60 mill. in diameter.

MAUGAIN, JEAN (*French*). Mint-engraver, and later, Mint-master at St. Pourçain, *circ.* 1336-1339.

MAUGENDRE-VILLERS, ÉDOUARD (*French*). Contemporary Sculptor, born at Gournay-en-Bray (Seine-Inférieure); pupil of A. Dumont. By him are numerous Portrait-medallions, cast in bronze : 1881. Louis Cognard, hostage of the Prussians in 1870 (commissioned by the town of Saint-Germain-en-Laye); — 1890. 15 Portrait-medallions in bronze, &c.; — 1891. 26 Medals and Medallions (among these a medal in bronze, " Instruction maternelle "); — 1894. Salammbo; — Cléopâtre (the two last are Bronze reliefs or Plaques).

MAUGER, JACQUES (*French*). Engraver at Paris, *circ.* 1684.

MAUGER, JEAN (*French*). Medallist of the second half of the seventeenth century and first quarter of the eighteenth; probably born at Dieppe about 1648, where he is said to have had his first training as a carver in ivory, which trade was then a flourishing one in that town; died at Paris on the 9th of September 1722 at the age of seventy-four. Nothing is known of the circumstances which led the artist to settle in Paris, *circ.* 1677, and later to enter the King's

service as an Engraver. B. Duvivier states, however, that he studied under the famous Warin. In Mint documents, Mauger is variously called *Graveur des médailles*, *Médailliste du Roi*, and *officier médailliste du Roi*. By an order of the Court, dated 27. April 1698, he was given an apartment (the seventeenth) in the Louvre Galleries, which on his death fell to the Duviviers, who preserved it until the end of the eighteenth century.

Mauger married, some time previous to 1698, Elizabeth Clay, the daughter of a Paris goldsmith, by whom he had five children.

The period of the medallist's activity extends between 1677 and 1772, and his works are very numerous; they are variously signed : **I. MAVGER. F.**; — **MAVGER F.**; — **M.**, &c. His bust of Louis XIV. occurs on many medals with reverses engraved by different artists.

Mauger was patronized by the Academy and was principally engaged on the medallic series of Louis XIV. " His works are of bold and vigorous workmanship; many were executed after designs drawn by Sebastian Le Clerc " (*Med. Ill.*, II, p. 732).

It is as well to notice that the dates of the events represented on Mauger's medals hardly ever correspond with those of their execution, and we find that the artist repeated between 1700 and 1703 the whole series of Louis XIV. from 1643 to 1700.

In my list of Mauger's productions, I mention first all those that have some connection with English history : Battle of Dunkirk, 1658; — Another; R℞. by Henri Roussel; — Cession of Dunkirk, 1662; — Another; R℞. by Thomas Bernard; — Alliance of France and Holland, 1666; — The English driven from the Island of St. Christopher, 1666; — Battle of Solebay, 1672; — Louis XIV. receives James II., 1689; — Battle of Fleurus, 1690; — Action off Beachy Head, 1690; — Quebec attacked, 1690; — Capitulation of Mons, 1691; — Namur taken, 1692; — Battle of Steinkirk, 1692 (sev. types); — Sea fight off Gibraltar, 1693; — Battle of Landen, 1693; — Expedition to Brest, 1694; — Dunkirk bombarded, 1695; — Indian trade molested, 1695; — Successes of Louis XIV., 1697; — Peace of Ryswick, 1697 (sev. types); — Naval Engagement off Malaga, 1704; — Battle of Almanza, 1707; — Toulon relieved, 1707; — Battle of Villa Viciosa, 1710; — Gerona taken, 1711; R℞. by Dassier; — Peace of Utrecht, 1713. Many varieties of legends, types, &c. occur of most of these.

The Americans claim the following medals by Mauger in their series : French Conquest of St. Christopher Island, 1666; — Victory at Martinique, 1674 (2 var.); — Recovery of Cayenne, 1676 (2 var.); — Victory at Tabago, 1677; — Quebec attacked, 1690 (1 var.); — Carthagena recaptured, 1697 (5 var.).

Guiffrey's list of Mauger's productions comprises the following : Birth of Louis XIV. (several types), 1638; — Death of Louis XIII.,

1643; — Italy pacified through the French Troops; — Regency of the Queen Mother, Anne of Austria; — Battle of Rocroy; — Capture of Thionville; — Capture of Trin and of Sturi Bridge; — Battle of Carthagena (2 var.); — Taking of Gravelines, 1644; — Peace of Italy; — The three Engagements of Freiburg; — Capture of thirty Towns; — Capture of Roses, 1645 (2 var.); — Battle of Nordlingen; — Embassy from Poland; — Campaign of 1645; — Restoration of the Elector of Treves; — Capture of Balaguera; — Thirty-four towns taken; — Capture of Dunkirk, 1646; — Thirteen towns takens; — Capture of Courtrai, Winexbergen and Mardik; — Capture of Piombino and Portulongo; — Eleven towns taken, 1647; — Defeat of the Duke of Bavaria, 1648; — Battle of Lens; — Peace of Münster, or Westphalia (sev. var.); — Ypres captured by the French; — Tortosa taken; — Siege of Guise raised, 1650; — Condé and Maubeuge taken; — Battle of Rethel; — Successes of the French Troops in Flanders; — King Louis XIV. attains his majority, 1651 (2 var.); — Return of Louis XIV. to Paris, 1652; — Capture of several towns by the French, 1653; — Capture of Belfort, 1654; — Coronation of Louis XIV.; — Capture of Stenay; — Siege of Arras raised; — Capture of fourteen towns; — Capture of Cadaques and Castillon, 1655; — Capture of Landrecy, Condé and St. Ghislain (2 var.); — Establishment of the "Hopital général", 1656; — Queen Christina of Sweden in Paris; — Capture of Valencia; — Capture of Kapelle; — Capture of Montmédy, 1657; — Mardik and Saint-Venant taken; — Battle of the Downs, 1658; — Convalescence of the King (Calais); — Rapidity of the King's victories; — The Spaniards defeated at Dunkirk; — Dunkirk captured for the second time; — French victories on the Scheld; — Capture of Mortare; — Conferences for Peace, 1659 (2 var.); — The Citadel of Marseilles, 1660; — Peace concluded between France and Spain; — Interview between Louis XIV. and Philip IV.; — Marriage of Louis XIV. with Maria Theresia of Austria (sev. var.); — Arrival of Maria Theresia in Paris; — The King rules the State, 1661; — Assiduity of the King at the Councils; — Chamber of Justice; — The King accessible to all his Subjects; — The Secret of the King's Councils; — The Duke of Lorraine renders homage to Louis XIV.; — Birth of the Dauphin (sev. var.); — Creation of the Order of the Knights of Saint-Esprit (in two sizes), 1662; — Abolition of duelling; — Precedence; — The Famine of 1662; — The Carrousels; — Acquisition of Dunkirk (2 var.); — To the glory of Louis XIV., 1663; — Flourishing state of France; — Foundation of the "Académie des Inscriptions"; — Marsala taken; — Alliance with the Swiss; — The King's "Motto"; — Erection of a Pyramid at Rome, 1664; — Engagement of Saint-Gothard; — Audience granted to the Pontifical Legate; — Capture

of Erfurt (2 var.); — Trade reorganized, 1665; — Madagascar taken; — Military manoeuvres; — Death of the Queen Dowager,

Medal of Louis XIV., on the Subjection of Holland, 1672.

Anne of Austria, 1666; — Prize Medal for attainments in the Arts; — Royal Academy of Sciences; — The Harbour of Cette; — The

English driven out of St. Christopher Island; — The Harbour of Rochefort; — France supporting the Netherlands; — Clemency of Louis XIV.; — Douai captured, 1667; — Oudenarde taken; — Sewerage (1666-7-8); — The Paris Observatory; — Junction of the seas (2 var.); — Tournai and Courtrai taken; — Lille taken; — Courtrai and Oudenarde taken; — Rout of the Comte de Marsin; — Capture of Rysel; — The New Ordinances; — Victory of the French near Bruges; — Campaign of 1667; — Capture of Besançon, 1668; — Dôle taken; — Peace of Aix-la Chapelle (2 var.); — Conquest of Burgundy in ten days; — Surrender of Burgundy to Spain; — The Pyramid demolished at Rome; — Inauguration of Public Lighting, 1669; — Paving the city of Paris; — Security reestablished throughout the Kingdom; — King Casimir of Poland's visit to Paris; — Peace of the Church; — Conquest of Lorraine, 1670; — The Fortifications of Dunkirk, 1671; — Naval Victory at Solebay, 1672; — Rout of the Dutch troops on the Yssel; — Campaign of Louis XIV. in the Netherlands; — Capture of Orsoy, Rijnberk, Burich and Wezel (2 var.); — Louis XIV. crosses over the Rhine; — Capture of the Dutch frontier fortresses by the French (2 var.); — Louis XIV, as Protector of the French Academy; — Holland subdued (*illustrated*); — Capture of forty towns in twenty-two days by the French; — Twelve towns taken; — Relief of Woerden; — Granaries and Warehouses built; — Siege of Charleroi raised; — Brandenburg repulsed, 1673 (2 var.); — Maestricht taken (3 var.); — The Quadriga, or Second Conquest of Franche-Comté (sev. var.); — Burgundy reconquered; — Besançon taken for the second time; — Recapture of Dôle; — Engagement of Sinzheim (sev. var.); — Victory over the Germans on the Neckar; — Battle of Senef; — Attempt of the Dutch on Martinique; — Siege of Oudenarde raised; — Victories over the Germans; — Engagement of Ladenburg; — Battle of Ensheim; — The Security of France and the Dutch fleet; — Retreat of 60,000 Germans over the Rhine, 1675; — Defeat of the Spaniards in the straits of Messina; — Capture of Dinant and Huy; — Capture of Limburg; — Victories of the French near Altenheim (2 var.); — Capture of eighty towns in Catalonia; — Siege of Hagenau raised; — The Collar of the Order of St. Esprit given to the King of Poland; — Foundation of the "Invalides", 1676; — Capture of Condé; — Bouchain taken; — Aire taken; — Siege of Maestricht raised; — Capture of the fort of Cayenne; — Defeat of the Dutch Fleet under Admiral de Ruyter in Sicilian waters by the French; — Naval Battle of Agesta; — Victory of the French fleet near Palermo; — Cambrai taken, 1677; — Saint-Omer taken; — Siege of Charleroi raised; — Freiburg taken; — Tabago taken; — Saint-Ghislain taken; — Burning of the Dutch fleet at Tabago; —

Capture of Valenciennes; — Victories of the French at Kassel in Flanders; — Peace of Nymwegen, 1678; — Ghent taken; — Capture of the citadel of Ghent; — Ypres taken; — Puycerda taken; — Engagement of St.-Denis; — Campaign of Louis XIV. near Ghent; — Capture of Lewe by night; — French troops cross the Pyrenees; — Victories of the French over the Germans; — Battle of St.-Denis; — Marriage of Marie-Louise of Austria with Charles II. of Spain, 1679; — Peace between France and Denmark; — Conquest of ten towns in Alsace, 1680; — Marriage of the Dauphin (sev. var.); — The Port of Toulon; — Enlistment of Sailors; — The Palace of Versailles; — Construction of Huningen; — Strassburg taken, 1681; — Reduction of Strassburg and Casale; — The Citadel of Casale surrenders to Louis XIV.; — Defeat of the Privateers of Chio; — The Port of Brest; — Institution of Cadet Corps, 1682; — The King condemns himself; —

Louis XIV. receives James II., 1689.

Birth of the Duke of Burgundy, father of Louis XV.; — Fortification of Strassburg, 1683; — Redemption of the Captives; — The King's Apartments; — Death of Queen Maria-Theresia; — Courtrai and Dixmunden captured; — The Coast-guards; — Birth of the Duke of Anjou (Philip V. of Spain); — Construction of Sarrelouis; — Luxemburg taken by the French, 1684; — Twenty years' Truce concluded between France, Spain and Holland; — Bombardment of Genoa; — Peace concluded with Algeria; — Surrender of three millions to the Spaniards; — Louis XIV. grants an audience to the Doge of Genoa, 1685; — Extinction of Heresy, or Revocation of the Edict of Nantes (sev. var.); — The destroyed Churches; — The Pont Royal; — Building of three hundred Churches; — Discovery of the satellites of Saturn; — Birth of the Duke of Berry; — Audience granted to the Siamese ambassadors; — Fêtes given at the Paris Hôtel de Ville, 1687; — Recovery of Louis XIV. (2 var.);

— The daughters of Saint-Cyr; — Philipsburg captured by the French, 1688; — Building of Galleys at Marseilles; — The King's commissioners sent to the provinces; — Twenty towns captured on the Rhine by the Dauphin; — James II. received by Louis XIV., 1689; — Capture of Camperdown; — Battle of Fleurus, 1690; — Destruction of the united English and Dutch fleets on the English coast; — Battle of Staffard (sev. var.); — Naval Victory of the French; — Medal on the Three Victories; — The Galleries of the "Hâvre-de-Grâce"; — Conquest of Savoy; — Relief of Quebec; — Mons taken, 1691; — Nice taken; — Capture of Mons and Nice on the same day; — Battle of Leuze; — Capture of Montmélian; — Namur taken, 1691; — Engagement of Steinkirk (2 var.); — 150 towns fortified; — Engagement of Pforzheim; — Rewards given to naval Officers, 1693; — Institution of the Order of Saint-Louis; — Second Capture of Roses; — Battle of La

The Duke of Anjou proclaimed King of Spain, 1700.

Marsaille; — Capture of Charleroi; — Veurne (Furnes), and Dixmunden captured by the French; — Defeat of the Fleet off Smyrna; — Battle of Nerwinden; — The flourishing Navy; — Defeat of the united English and Dutch Fleets off the coast of Brittany, 1694; — Capture of Gerona; — Palamos taken; — The March of Pont-de-Pierre; — French Victories in Spain; — France provided with corn by the King's care; — Campaign of the Dauphin on the Scheld; — Seizures made by French Shipowners 1695; — The Enemy repulsed at Dunkirk; — Dixmunden and Deinse taken; — Capture of ships on the Texel, 1696; — The Campaign of 1696; — Peace concluded with Savoy; — Ath taken, 1697; — Barcelona taken; — Carthagena (in America) taken; — France resists Europe; — Capture of three hundred and fifty towns; — Peace of Ryswick (sev. var.); — Marriage of the Duke of Burgundy; — Jeton of Louis Joseph, Duc de Vendôme, 1698 (signed:

I. M.) ; — Prosperity of the French arms during a ten years' War ; — Ath, Barcelona and Carthagena conquered in the same year ; — The Camp of Compiègne, 1698 ; — Equestrian statue of the King erected ; — The Duke of Anjou accepts his candidature for the Spanish succession ; — Peace between France and Spain ; — Jetons of the Artillery and Galleys ; — Homage of the Duke of Lorraine, 1699 ; — Foundation of Neu-Brisach ; — Jetons of the " Extraordinaire " and " Chambre aux Deniers" ; — The Duke of Anjou proclaimed King of Spain under the name of Philip V., 1700 (*illustrated*) ; — Philip V. enters Madrid (sev. var.) ; — Concord between the two Kingdoms of Spain and France ; — Cremona held by the French ; — Victories of the French and Spaniards at Luzara ; — The Sumptuary Laws ; — Victory of the French at Friedlingen ; — Law against Idlers ; — Chamber of Commerce of Paris ; — Jeton for the Provost of the Merchants of Paris, 1702 ; — Birth of Prince Louis, son of Leopold and Elizabeth Charlotte of Lorraine, 1704 ; — Versailles Castle, 1707 ; — Plan of Strassburg ; — The King's motto ; — Mansart, French architect ; — Bust of Louis XIV.

Guiffrey gives lists of the dies and puncheons Mauger had to alter at various times, as late as 1707 and even after that date ; also of dies by him not approved of by the Academy. In all over four hundred puncheons are known of this engraver, which however do not represent the whole of his work, as neither his earliest medallic productions nor the latest have been placed on record.

Until 1698, the medals of the Louis XIV series were struck in sizes of 30, 32 and 36 " *lignes* " ; about that time, Abbé Bignon induced Mauger to engrave 200 medals, at 150 livres each, of the size of 18 *lignes*, which were executed between 1699 and 1703.

Bolzenthal remarks that Mauger took the chief part in a series of small medals, principally from Pontchartrain's designs, and from drawings of Coypel's medals, of which in less than seven years he had engraved in steel two hundred and sixty pieces, with the King's bust on all of them, the monarch's likeness, however, being rather poor. In 1702 the artist claimed 1400 livres for seven puncheons, one with the head of Louis XIII. and the other six with that of Louis XIV. at the respective ages of 5, 11, 22, 27, 34 and 42 years, which were to accompany the reverses of the series of 18 lignes (36 mill.) medals.

The artist was paid 30.000 livres for work done between 1697 and 1701, but in 1703 he claimed another 38600 livres, and his claim was supported by Abbé Bignon.

Mauger never belonged to the Royal Academy of Painting and Sculpture, although he appears to have held a distinguished rank among his rivals, Bernard, Chéron, and others.

Bibliography. — J. J. Guiffrey, *Jean Mauger*, Revue numismatique, 1889, pp. 273-309. — Jal, *Dictionnaire*, &c. — Bolzenthal, *op. cit.* — Hawkins, Franks & Grueber, *Medallic Illustrations*, &c. — H. A. Grueber, *Guide to the Exhibition of English Medals at the British Museum*, 1891. — Ammon, *op. cit.* — C. Wyllys Betts, *American Colonial History illustrated by contemporary Medals*, New York, 1894. — N. Rondot, *Les Médailleurs et les Graveurs de monnaies, jetons et médailles en France*, 1904. — *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen*, 1903. — Van Loon, *op. cit.*, *Médailles de Louis le Grand.* — Blanchet, *Nouveau Manuel de Numismatique*, II, *Médailles françaises*, pp. 388 and 397. — Hildebrand, *op. cit.* — Cochran-Patrick, *Medals of Scotland.* — Lepage, *op. cit.* — *Catalogue des poinçons, coins et médailles du musée monétaire de Paris.* — *Catalogue Monnier.* — A. de Foville, *Les Médailles de l'ancienne collection royale*, Paris, 1900.

MAUL, FRIEDRICH (*Germ.*). Mint-master at Düsseldorf, 1736-1738. Ammon states that his initials **M. F.** occur on Ducal currency of Jülich, 1738.

MAULBRONNER, HARTMANN (*Germ.*). Mint-master at Augsburg, 1603.

MAURA Y MONTANER, BARTOLOMÉ (*Span.*). Contemporary Medallist and Line-engraver, born at Palma de Mallorca, *circ.* 1850. He went to Madrid in 1858 in order to continue his studies, and there became a pupil of D. Frederico de Madrazo at the Escuela Especial de Pintura, Escultura y Grabado. For five consecutive years he was engaged at the Prado Museum reproducing in copper-plate the most famous works of Spanish Masters, direct from the originals. Since 1869, he has executed a large number of engravings, and especially portraits of ancient as well as contemporary personages.

The artist obtained Awards at the Spanish National Competition, 1871; Universal Exhibition of Philadelphia, 1876; Medal of Honour at the Universal Exhibition of Vienna, 1873; Gold Medal, General Exhibition of Fine Arts, Madrid, 1901.

From time to time Maura has also engraved medals, amongst which the best known are: Fourth Centenary of the Discovery of America, 1892; — Prize Medal of the National Spanish Exhibition, Fine Art Section; — Medal of the Exhibition of National Industries, Madrid, 1897-1898; — Visit to the Mint of the Queen Regent Maria Cristina, 1894; — Medal on the Majority of King Alfonso XIII., 1902; — Commemorative medal of Queen Maria Cristina's Regency, 1903; — Medal on the Catalonian Journey of Alfonso XIII., 1904; — Visit to the Mint of King Alfonso XIII., February 1904; — Prize Medal of the "Anales del Ejercito y de la Armada", with bust of Mars; — Medal on the third Centenary of the publication of Don Quixote; — Coronation of Alfonso XIII., 1902.

Since 1887, Maura has been Engraver to the Bank of Spain, and

in 1893 he was appointed Chief-engraver and Artistic Director at the Royal Mint of Madrid.

The coins issued at the Madrid Mint, since 1893, bear the artist's initials : **B. M.** and consist of : 1893-1903 : Third Coinage of Alfonso XIII. *Æ*. 100 and 20 Pesetas; *Æ*. 5, 2 and 1 Pesetas, and

5 Pesetas of Alfonso XIII., 1896.

50 Centimos. 1904. Fourth Coinage. The King in uniform. Similar denominations.

Maura is in possession of the Cross of Carlos III., Encomienda de Isabel la Católica, Civil Order of Alfonso XIII. and various other distinctions.

Bibliography. — *Information kindly supplied by the artist through the courtesy of Señor Don Adrian Romo, of Madrid.*

MAURER (*Germ.*). Die-sinker and Engraver, born at Dresden, and nephew of John Croker, Chief-engraver at the London Mint, 1705-1741. At the call of Croker, Maurer came to London towards 1740, to assist his uncle in his work at the mint, but nothing further is known of him, nor can it be ascertained how long he stayed in England. It is surmised that as Croker died without male issue Maurer had been appointed his heir.

Bibliography. — Ammon, *op. cit.* — Lochner, *Medaillen Sammlung*, p. viii, preface.

MAURETTE, HENRY MARIE (*French*). Contemporary Sculptor, born at Toulouse; pupil of Duret. He is the author of a number of Portrait-medallions cast in bronze, one of which was exhibited at the Salon in 1864.

Bibliography. — Chavignerie et Auvray, *op. cit.*

MAURICE (*French*). Two Gem-engravers of that name, father and son, flourished under Louis XIII., during the first half of the seventeenth century. The father, who was a native of the Netherlands, first settled at Rouen, then at Paris; the son practised the art of gem-engraving at Rouen, but died at The Hague in 1732, at the

age of eighty. As none of the works of these artists are signed, it is impossible to ascertain which of the gems of that period, some of which are of undoubted merit, may be ascribed to either of them.

BIBLIOGRAPHY. — King, *op. cit.* — Babelon, *Histoire de la Gravure sur Gemmes en France*, 1902.

MAURICE (*Belg.*). Gem-engraver, born in the Netherlands, who settled at Rouen under Louis XIII. His son died in 1732, at the age of eighty, and is said to have executed a large number of fine works. The latter, who spent most of his life in Paris, left France during the religious troubles, and ended his days at the Hague.

BIBLIOGRAPHY. — Mariette, *Traité des Pierres gravées*, Paris, 1750.

MAURISSET, JEAN THÉODORE (*French*). Medallist, born at Paris in 1768, died there on the 4th of September 1825. By him are several medals : Medal of the Tribunal de première instance, signed on obv. **MAURISSET** ; — Tribunal d'Appel, 1800 ; — Pope Pius VII.'s visit to Paris, 1805 ; — Tribunal de première instance, 1805, &c.

BIBLIOGRAPHY. — Rondot, *op. cit.* — Edwards, *op. cit.* — Bolzenthal, *op. cit.* — Bramsen, *Médaillier Napoléon le Grand*, Copenhagen, 1904.

MAURISY, ANTOINE (*French*). Mint-master at Sisteron, 1591.

BIBLIOGRAPHY. — Vallentin, *L'Atelier temporaire de Sisteron*, 1591-1593.

MAUS, CHARLES (*French*). Contemporary Gem-engraver ; pupil of Bissinger. At the Salon of 1887 he exhibited Portrait-cameos of Marie-Louise, and in 1892, one of the Emperor Caracalla, all cut in sardonyx.

MAUVALLET, GILLES (*French*). Mint-master at Paris, *circ.* 1569-1571.

MAVELOT or **MAVELOTE, C** (*French*). Engraver, whose name is mentioned in the *Mercure Galant*, February, 1684, p. 369, and in the *Journal historique de la Monnoye des médailles*, 1718, II, p. 49. His signature : **C. MAVELOT F.** occurs on a Jeton of the "Communauté de l'Art de Graveure"; also on two others : Octagonal Jeton of the Duc de Coigny, 1715 ; — Jeton with the cross of Lorraine and crowned L's interlinked, 1708.

BIBLIOGRAPHY. — Rondot & De La Tour, *op. cit.* — Lepage, *op. cit.*

MAWATORI, H. L. (*Japan.*). Mint-master at Osaka, January to September 1871.

MAXALUS. Spurious engraver's signature, on a cameo with laureated head of Antoninus Pius, formerly in the Gori collection.

MAXEN (*Dan.*). Mint-engraver at Altona, *circ.* 1788-1799, under Christian VII. of Denmark, of whom he is said to have also executed medals. Some of the currency engraved by him is signed with an **M**.

MAXIAS, HÉLIE (*French*). Mint-engraver at Poitiers, appointed on 25. July 1631, but resigned in August or September 1640.

BIBLIOGRAPHY. — Rondot, *op. cit.* — Barre, *loc. cit.*

MAXIO, JEAN DE. *Vide* **MASIO.**

MAXWELL, COL. J. H. (*Brit.*). Officiating Mint-master at Bombay, under Col. J. A. Ballard, who held the post from 1862 to 1879.

MAY, CLAUDE DE. *Vide* **CLAUDE LEMAY** (Vol. III, p. 390). Mint-engraver at Paris (1511-1552). He engraved coin-dies for the Mints of Angers, Poitiers, Rennes, Rouen, Tours, and Troyes. In February 1551 (1552) Jean Beaucousin, his son-in-law, was appointed to take his place, on account of his failing sight (" atendu l'imbécillité de veue dudit Le May ").

BIBLIOGRAPHY. — Rondot & De La Tour, *op. cit.*

MAY, FRANÇOIS DE. *Vide* **FRANÇOIS LE MAY** (Vol. III, p. 391). Engraver of jetons, dated 1528, and 1532-34, some of which were executed for Louise de Savoie, Duchess of Bourbon.

MAY, GUILLAUME DE (*French*). Engraver, who on 1. April 1492 (1493) was prohibited to engrave Jetons without the sanction of the Court (" non doresenavant faire aucunes pilles ou trousseaulx à marquer et faire des gectons sans le congié de la cour ").

MAY, GUILLAUME DE. *Vide* **GUILLAUME LEMAY III** (Vol. III, p. 392). Mint-engraver at Paris, 1512-1523, appointed on 8. August 1512 in the place of Nicolas de Russange. Between 1492 and 1517 he engraved numerous Jetons and Méréaux.

BIBLIOGRAPHY. — Rondot & De La Tour, *op. cit.*

MAY, JOHANN PHILIPP (*Germ.*). Mint-master at Zweibrücken, 1612-1621.

MAY, MICHAEL AND COMPANY (*Germ.*). Mint-contractors at Heidelberg, 1734-35.

MAY, WILHELM (*Germ.*). Die-sinker and Medallist, residing at Frankfort-on-Main. I have noticed his signature : **WILH. MAY FRANKFURT A. M.** on prize-medals of the 5th German General Gymnastic Fête at Frankfort, 1880 (2 var.) and other badges, decorations, and provincial medals of little interest.

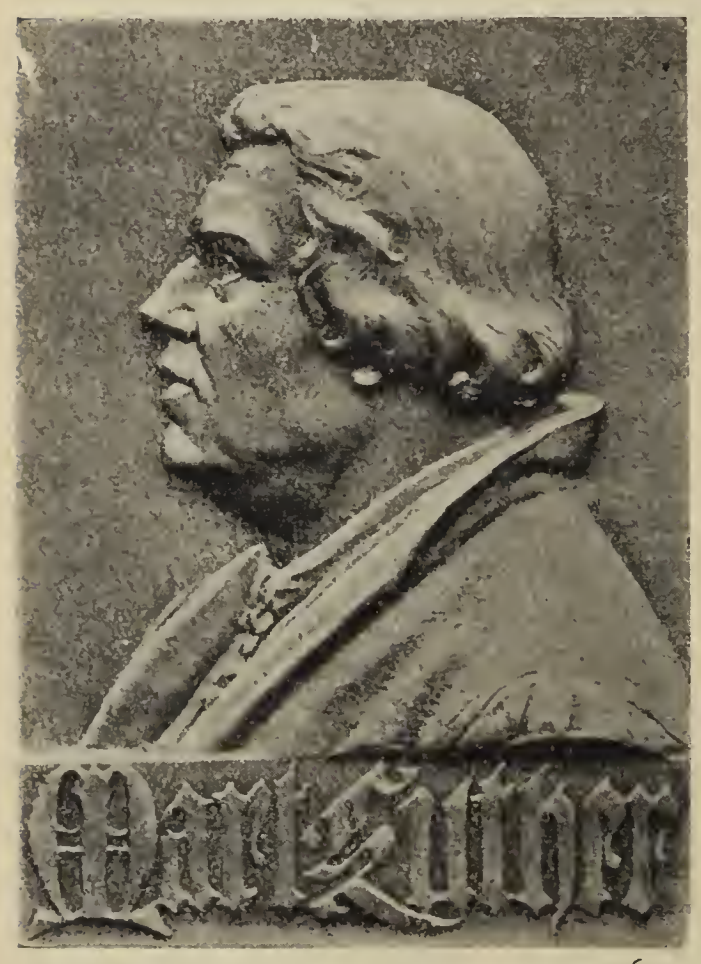
MAYER, ALEXANDER (*Austr.*). Mint-engraver at Kremnitz, *circ.* 1859-1868. He was born at Mödling near Vienna, 4. July 1840, and was a pupil of the Academy of Fine Arts of Vienna.

MAYER, ALEXIUS (*Austr.*). Assistant-engraver at the Mint of Kremnitz, 1868-1879, and Chief-engraver since 1879; was still in

office in 1896. The Hungarian one Kreuzer pieces of 1868 were engraved by him, in conjunction with A. Scharff.

MAYER, B. H. (*Germ.*). Die-sinking Establishment at Pforzheim, and one of the leading works in Germany for the striking of medals, coins, decorative works, art brooches and pendants, &c. The firm obtained a silver medal for their exhibit at the Paris Universal Exhibition, 1900, and in 1902 B. H. Mayer received from the Grand Duke of Baden the Order of the Lion of Zaeringen.

The firm's prospectus states : " Der ganze Betrieb ist elektrisch eingerichtet und sind die neuesten Erfindungen auf dem Gebiete



Portrait-plaquette of Martin Luther
modelled by Prof. Rud. Mayer, and struck by B. H. Mayer.

der Technik zur Verwendung gekommen. In der Anstalt sind aufgestellt : elektrisch betriebene Prägmaschinen System Uhlhorn, mit den neuesten Verbesserungen, von höchster Leistungsfähigkeit, ferner fünf elektrisch betriebene Schwungradpressen von 150.000, 50.000, 45.000, 15.000 und 4.000 Kilo Druck, sowie eine grosse Anzahl Kugelpressen, ausserdem elektrisch betriebene Excenterpressen neuester Konstruktion. Ferner ein elektrisch betriebenes Walzwerk mit dem patentierten Grossmann'schen Antrieb mit Dickblech-, Dünnblech- und Drahtwalze, sowie einer damit in Verbindung stehenden Circularscheere, ausserdem Dick- und

Dünnblechscheeren, sowie eine Reihe von elektrisch betriebenen Hilfsmaschinen, als Drehbänke, Hobel-, Säg- und Bohrmaschinen, sowie ein neu konstruierter Gasglühofen.

"Ferner eigene, bestens eingerichtete Gravieranstalt mit drei

Germania.

elektrisch betriebenen Relief-Graviermaschinen, sowie Vergoldungs- und Versilberungsanstalt mit elektrisch betriebenen Bürst- und Poliermaschinen setzen mich in Stand, meine verehrten Abnehmer stets prompt und zur Zufriedenheit bedienen zu können.

"Eigene Emaillierwerkstätte ermöglicht eine vorzügliche Aus-

führung aller emaillierter Arbeiten bei prompter und billigster Bedienung ".

Most of the medallic productions of this firm were modelled by Professer Rudolf Mayer of Karlsruhe, under the name of which artist a number will be found enumerated. They are conspicuous by their exquisite execution and finish. Amongst the best are : Portrait-plaquette of Martin Luther (*illustrated*); — Portrait-plaquettes and Medals (6) of Prince Bismarck; — Portrait-plaquette of Grand Duke Frederick of Baden; — Portrait-plaquette of Philip Melanchthon; — Portrait-medals of Queen Louise of Prussia; — Queen Wilhelmina of Holland; — Wagner; — Liszt; — Beethoven; — Gutenberg; — Europa; — Germania; — Plaquette, representing an Angel holding a child in her arm; — Orpheus; — Marriage Medal; — Christening Medal (struck in various sizes); — Virgin and Child; — St. Cecilia; — St. George; — St. Hubert; — Hagen; — Isolde; — Tristan; — Elizabeth; — Trika; — Steglinde; — Walter Stotting; — Eichen; — Ortrud; — Lurlei; — Tannhäuser; — Parsifal; — Head of young boy; — Head of young girl; — Siegfried; — Wotan; — Walküre; — Gutrund; — Lohengrin; — Alberich; — St. Elizabeth; — Foot-ball prize-medal; — Tennis prize-medal, &c.

This firm's medallic Brooches, Pendants, Ornaments, &c. are all of superior design and modelling, and amongst the best products of the kind manufactured of late years not only in Germany, but even in France and Italy, which latter countries have hitherto had the monopoly in this branch of art.

MAYER, CONRAD (*Austr.*). Mint-inspector for Moravia, 1701.

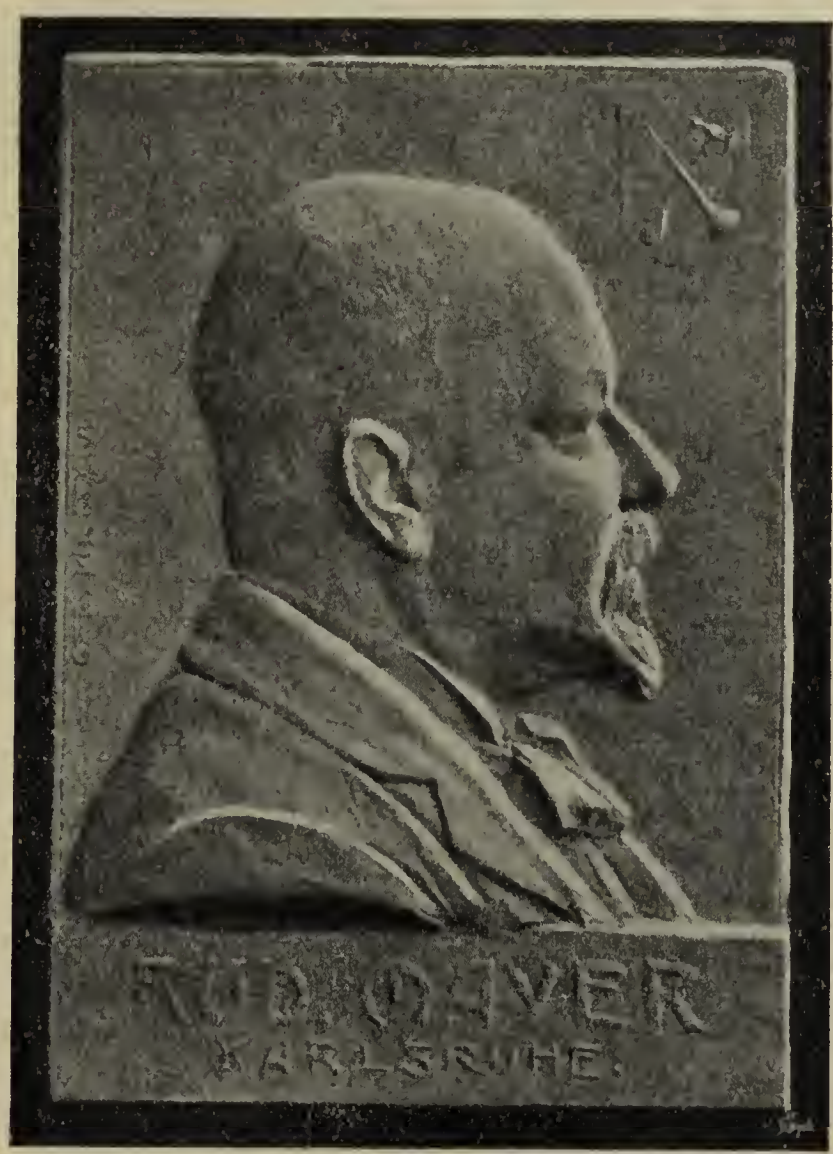
MAYER, ISAAK (*Bohem.*). Mint-contractor at Breslau, 1546-1549. He was a native of Prague, and is described a " Prager Jude " in official documents.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

MAYER, LÉON (*French*). Contemporary Sculptor, born at Paris; pupil of Joseph Chéret. At the Salon of 1883 he exhibited a Portrait-medallion in bronze of M. Paul Foucher.

MAYER, RUDOLPH (*Austr.*). " The revival of the Medal is arousing at the present time more interest in Germany than has hitherto been shown in this branch of art, one of whose chief exponents is Professor Rudolph Mayer, of Karlsruhe. The artist is a native of Austria, and his technical knowledge of metal-work was gained in the Art-Handicraft School (" Kunstgewerbeschule ") in Vienna. He won his first laurels at the Vienna Exhibition of 1873, and as a result was invited to Stuttgart as teacher of medalling in the School of Art-Handicraft there. After twelve years' teaching he went in a

similar capacity through the Lehrer-collegium of the Kunstgewerbeschule at Karlsruhe, where he has now been engaged for the past sixteen years. Apart from his teaching, he has undertaken many private commissions, particularly for embossed gold and silver vessels. For some years past, however, he has continued to indulge his old fancy for the medal and the plaquette, which was stimulated by a first prize which was awarded to him. The few medals and plaquettes reproduced here give ample proof of his ability. In addition to figures and heads are ornamental works, which, as decorative



Portrait-plaquette of Prof. Rud. Mayer, by himself.

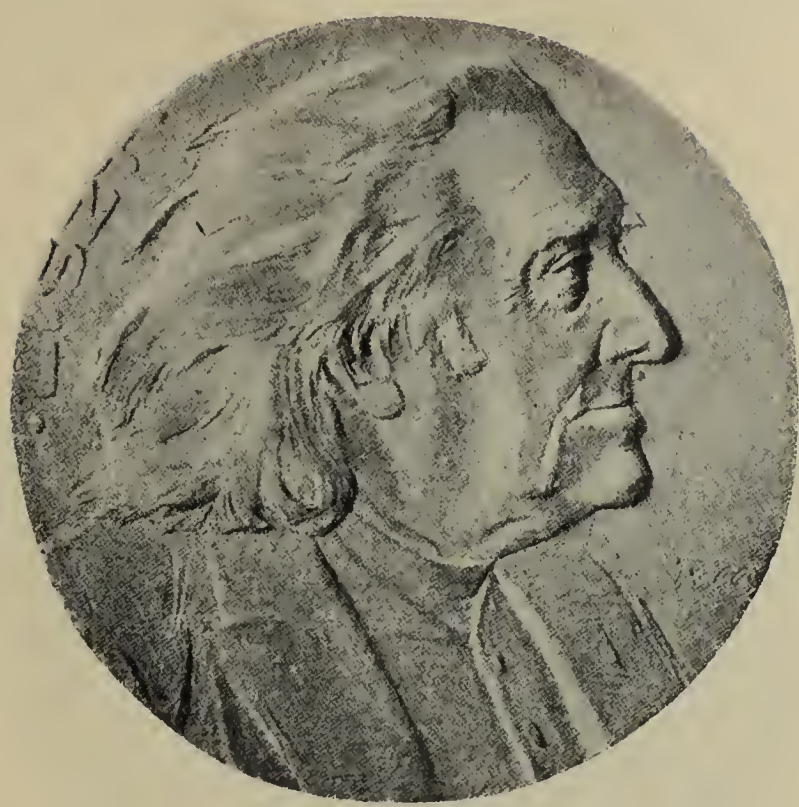
objects, became popular when issued from the minting establishment of B. H. Mayer of Pforzheim.

Professor R. Mayer takes the best modern Frenchmen as his models, without directly imitating them, however. He strives to present his motive in all simplicity, with broad effects, but without disregarding detail. Therein one recognizes the accomplished *ciseleur*, and realises how out of the craftsman has sprung the artist." (Studio, XXXI, pp. 81-83).

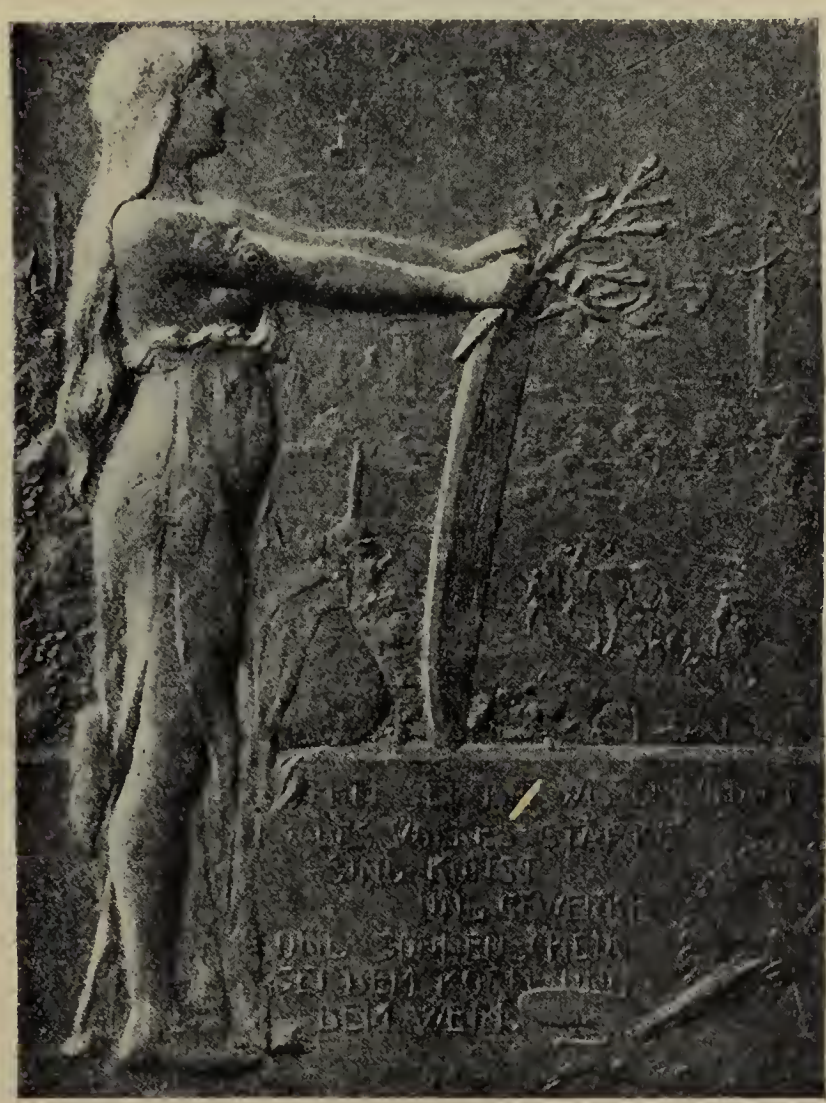
Among the artist's best productions are : A Child's head (*illustrated*); — Schopenhauer; — Liszt (*illustrated*); — Melanchthon (after Hagenauer's medal); — Goethe; — Richard Wagner

Medal of the School of Art- Handicraft at Stuttgart.

Walküren ; — Wilh. Lorenz (*illustrated*); — Frederick, Grand Duke of Baden (plaquette); — P. Stotz (plaquette); — The Freedom of Science (plaquette, *illustrated*); — Medal of the School

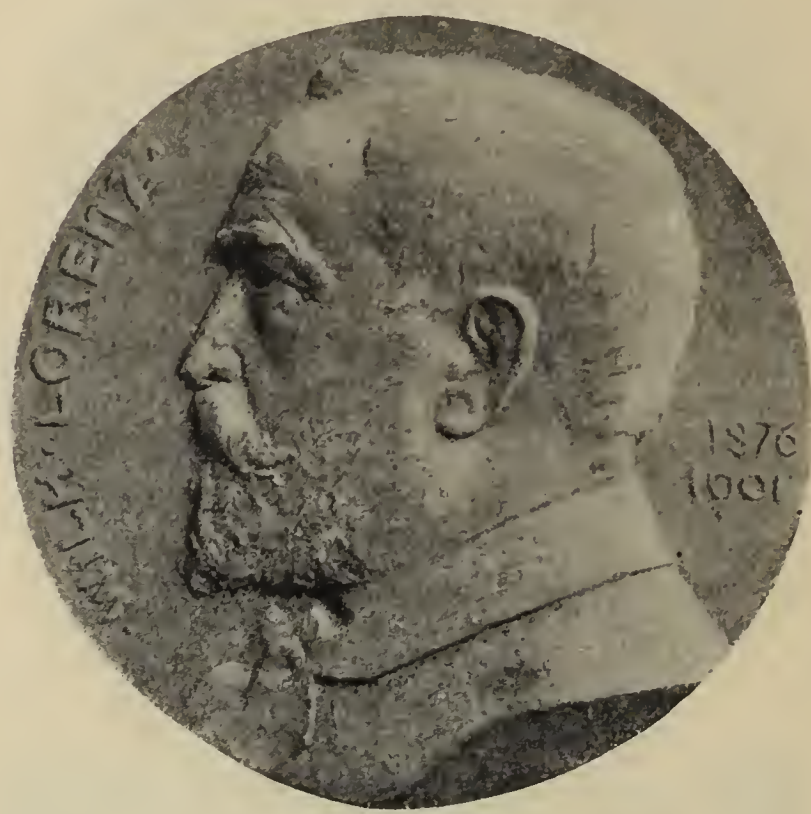


Liszt.



The Freedom of Science.

of Art Handicraft of Karlsruhe (*illustrated*); — Marriage of Queen Wilhelmina of Holland with Prince Henry of Mecklenburg, 1901 (*illustrated*); — 70th Anniversary of the Grand Duke of Baden,



Medal of Wilh. Lorenz.

1896; — Plaquette with busts of Bunsen and Pettenkofer; — Portrait-plaquette of the Artist himself (*illustrated*); — Medal of the Paris Universal Exhibition of 1900; — Commemorative

Plaquette of Wenzel Jamnitzer; — Sancta Elisabeth; — The Oberbrunnen Spring at Bad Salzbrunn, plaquette; — Dr. Emil Fieser,

Marriage of Queen Wilhelmina and Prince Henry, 1901.

plaquette; — Bismarck, commemorative plaquette, 1813-1898; — La Renommée, plaquette; — Baby (*illustrated*); — International

Colonial Exhibition at Amsterdam, 1883; — 10th Anniversary of the reign of Emperor William II., 1898; — Death of Prince Bismarck, 1898 (plaquette); — 70th Birthday of King Albert of Saxony, 1898; — Martin Luther, commemorative plaquette (*Vide* reproduction under B. H. Mayer); — Queen Louise of Prussia; — Beethoven; — Louise, Grand Duchess of Baden, 1898; — Coronation of Queen Wilhelmina, 1898; — John Gutenberg, 5th centenary commemoration fêtes; — Philip Melanchthon; Rℓ. Melanchthon's House at Bretten; — Philip Melanchthon, plaquette; — Inauguration of the Port of Dortmund, 1899; — Inauguration of the Evangelical Town Church of Pforzheim, 1899; — Plaquette; Angel holding child in her arm; — Bakery Exhibition at Pforzheim, 1900; — Europa; — Germania; — Marriage commemoration; —

Baby (Portrait of a Child).

— Orpheus; — Christening Medal; — Head of Christ; — St. George Medal; — Hunting Medal; — Head of a young girl; — Helmeted head of Minerva; — Virgin and Child; — St. Cecilia; — Various medals, badges, pendants, &c. with heads representing heroes from Wagner's operas: Lorelei; — Parsifal; — Tannhäuser; — Hagen; — Isolde; — Tristan; — Elizabeth; — Trika; — Seglinde; — Walter Stotting; — Eichen; — Ortrud; — Siegfrid; — Wotan; — Walküre; — Gutrund; — Lohengrin; — Alberich; — Schiller Festivities of 1905 (said to be the best Schiller medal issued); — Franz Schubert; — Golden Wedding of Frederick and Louise of Baden, 1906; — Rembrandt, 1906 (*illustrated*); — 78th Congress of German Naturalists and Physicians; — Millenary

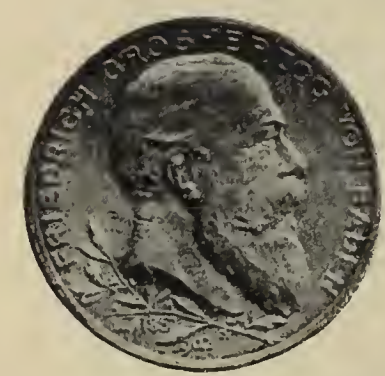
of Weilburg a. d. Lahn; — Alberich Plaquette; — Lohengrin and Else; — European Peace; — Silver Wedding Medal; — Golden Wedding of Grand Duke and Grand Duchess of Baden, 1906; —

Rembrandt.

and many prize medals, plaquettes, decorative subjects suitable for badges, ornaments, pendants, brooches, &c. struck at the die-sinking establishment of B. H. Mayer of Pforzheim.

Some of the latest productions of the artist are reproduced in *The Studio*, November 1905.

Commenting on Prof. Mayer's work, a writer in *Moderne Medaille*, 1900, p. 37 refers to the Artist's Portrait-plaquette of himself in the following terms : " Die Unmittelbarkeit, Lebenswahrheit, mit der diese Medaille uns die ganze Persönlichkeit des Meisters versinnlicht, spricht sowohl für das ausgezeichnete Talent des Künstlers, wie für die Höhe der Kunst, auf welcher er steht. Ihr Anblick zeitigt in uns den Wunsch, es möchte auch anderen Meistern des Stichels gefallen, der kunstliebenden Mitwelt ihr künstlerisches Autograph in Gestalt von Selbstportraits zu übergeben, es würde hiedurch der Kunstrichtung unserer Zeit eine Reihe von Denkmalen gesetzt werden, in welchen diese weit richtigeren Ausdruck fände, wie in so manchem unter dem Hochdruck der Mode entstandenen und mit dem ganzen Rüstzeug der modernen Anschauungen geschaffenen Werke ".



Two Mark piece of Baden, 1902.

Prof. Mayer prepared the models from which the 1902 coinage of Grand Duke Frederick of Baden was struck, consisting of 50,000 Five Mark pieces and 375,000 Two Marks (*illustrated*). These coins are amongst the best now struck.

Bibliography. — *Die Moderne Medaille*, 1900. — *The Studio*, XXII, 222 ; XXXI, 106-108. — Dr J. H. de Dompierre de Chaufepié, *op. cit.* — R. Marx, *Les Médailleurs modernes en France et à l'Étranger*, 1900.— *Blätter für Münzfreunde*, 1902-3. — *Zeitschrift für bildende Kunst*, I, 53.

MAYER. J. (*Brit.*). Designer of the medal, struck by Allen and Moore, on the Foundation of St. George's Hall at Liverpool, 1854. His signature occurs on the medal.

MAYER, WILHELM & FRANTZ WILHELM or **THE STUTTGARTER METALLWAREN FABRIK** (*Germ.*). A Die-sinking Establishment founded in 1860 by Wilhelm Mayer, Sculptor and Engraver, and directed, since 1876, by him and his brother-in-law, Frantz Wilhelm.

The name of the old firm, **WILHELM MAYER METALLWAREN FABRIK**, was changed into its present form in 1896.

Wilhelm Mayer was born at Lauffen-on-the-Neckar in 1840 and studied at the Stuttgart School of Art sculpture and engraving.

Frantz Wilhelm was born at Hanau-on-Main in 1846, and is an Engraver by trade.

The firm was awarded a Gold Medal for an exhibit of Medals and Plaquettes at the Dresden "Kunstgewerbe-Ausstellung", 1906.

Amongst the best known productions of Mayer and Wilhelm one may mention the following : *Portrait-medals*. Conr. Bansa, 25 Sept. 1867-92 ; — Detective Inspector R. J. Child, of the City of London Police ; — Lui Theodor Stephanesen ; — G. Biacoianu ; — Prof. Virchow (2 var.); — Dr William Frederick Ludwig, of Tubingen, 1811 ; — Johannes Gutenberg, 1903 ; — Antoine Laurent Lavoisier (1843-1894); — Augustus, Baron von der Heydt, Prussian Finance Minister ; — Emmanuel Kant, centenary medal ; — Joh. Georg Adler ; — Gutenberg, 5th centenary ; — Prof. Dr Robert Koch ; — Friedrich von Schiller (sev. var.) ; — Justus von Liebig ; — Schiller and Goethe ; — Leo XIII., Memorial ; — Pius X., Accession (sev. var. and sizes) ; — Martin Luther (sev. var. 1883, 1889, 1898, &c.) ; — Ernst Moritz Arndt ; — Henry Lysius and Georg Ellendt, of Koenigsberg ; — Dr Francisco Murtinho, 1858 ; — Fridtjof Nansen ; R℞. The "Fram" ; — Wolfgang Amad. Mozart ; — Richard Wagner ; — Ludwig van Beethoven (sev. var.) ; — Franz Liszt ; — Dr jur. Carl Friedrich Rietsch ; — Friedrich Alfred Krupp, † 1902 ; — Major Wissmann, Dr Emin Pascha and Dr C. Peters ; — Philipp Melanchthon, 4th centenary ; — The Schiller Monument ; — Monument of Franz Abt ; — Ludwig Uhland, centenary ; — President Krüger ; — Sebastian Kneipp ; — Major General Hector Macdonald, Memorial ; — Labori and Dreyfus ; — Esterhazy and Paty de Clam ; R℞. Zola, Labori, and Dreyfus ; — Carl Theodor Körner ; — Lord Roberts ; — President Krüger ; R℞. President Stein. *Plaquettes* : Schiller ; — Goethe ; — Virchow ; — J. E. Bennert ; — Rich. Schmidt-Kabanis ; — Mommsen ; — Beethoven, Brahms, Joachim ; — Mozart, Schubert ; — Liszt ; — Wagner ; — Bismarck ; — Moltke ; — Luther ; — Pius X. ; — Emperors William I. ; — William II. ; — Frederick ; — The Great Elector ; — Bismarck Medals and Plaquettes (30 varieties of reverses, and several var. of heads ; dates 1888, 1894, 1898, &c.) ; — Medals of Wurtemberg Rulers : William I. ; — William II. (commemorating various events, Exhibitions at Stuttgart, Inaugurations of monuments, &c.) ; — Queen Charlotte ; — Charles and Queen Olga ; — — Queen Olga († 30. October 1892), &c. ; — *Medals of Foreign Princes* : Grand Duke Frederick of Baden, 1896 (sev. var.) ; — Queen Victoria of England (International Exhibition in London, 1893 and 1897) ; — King Charles and Queen of Roumania ; — Milenial Commemoration Fêtes of Budapest ; — Jubilee of the Emperor

Francis Joseph of Austria, 1898; — Emperor Charles IV.; ℞. View of Carlsbad, 1901 (obv. *illustrated*); — King Albert of Saxony 50 years' Soldiers' Jubilee, 1893; — Another, 25th Anniversary of Reign, 1898; — King Albert and Duke George, of Saxony, 4th Centenary of Annaberg, 1896; — 25th Anniversary of the Kingdom of Italy with busts of Victor Emmanuel II. and Umberto I., 1895; — William III., King of the Netherlands, Exhibition at Amsterdam, 1883; — Prince Henry of Prussia, Exhibition at Königsberg, 1895; — Leopold II., King of the Belgians, Exhibition at Antwerp, 1885; — Duke Alfred of Saxe-Coburg-Gotha; ℞. "Preis Erfurt", 1897; — Augustus, Baron von der Heydt, 1898; — Memorial Medal of King Albert of Saxony, 1902; — Queen Wilhelmina and Prince

Charles IV., Founder of Carlsbad.

Henry, Colonial Exhibition; — King Umberto of Italy; ℞. Peace, 29 July 1900; — Prince Alexander of Bulgaria, Exhibition at Philippopel, 1892 (sev. var.); — Duke Ernest of Saxe-Coburg-Gotha, Industrial Exhibition at Gotha, 1893; — Charles Augustus, Hereditary Grand Duke of Saxe-Weimar Eisenach, 1844-1894; — The Belgian Jubilee, 1830-1880, with busts of Leopold I. and II.; — Prince Henry XXVII. of Reuss; — Nicholas II. and Alexandra, ℞. Resurrection of Christ; — Napoleon III., Emperor of the French; — Ernest Louis, Grand Duke of Hesse, Agricultural Show at Darmstadt, 1900; — Edward VII. and Alexandra, Coronation in London, 1902; — Philip, Count zu Ysenburg, Offenbach, 1899; — Khan Bahadur Rastomji Thanenala ℞. Ralambai Khurshedji

Khan, 1842-1892 ; — Grand Duke of Luxemburg, 1891 ; — King George of Hanover ; R℞. Duke Ernest Augustus of Cumberland ; — Prince Albert Victor of Great Britain, 1889-1890 ; — Duke Frederick of Anhalt, 1896 ; — Grand Duke Frederick of Baden, Military manoeuvres of 1901 ; — Another, Jubilee Medal, 1832-1902 ; — Inauguration of the Emperor Joseph II., Statue at Winterberg, 1901 ; —Queen Wilhelmina of Holland, 1898 (sev. var.) ; — Death of King Albert of Saxony, † 19. June 1902 ; — Grand Duchess Louise of Baden ; — The Saxon Royal Pair, 8th Centenary of the House of Wetten, 1889 ; — Accession of King Victor Emmanuel III.

Schiller.

of Italy, 29 July 1900 ; — Marriage of Queen Wilhelmina with Prince Henry of Mecklenburg, 1901 (sev. var.) ; — William Ernest and Caroline of Saxe-Weimar ; — Prince Regent Luitpold of Bavaria ; — Coronation of Czar Nicholas II and Czarina, at Moscow, 1896 ; — Nicholas II., Emperor of Russia ; — 20th Anniversary of Carol I. of Rumania's reign, 1891 ; — Count Waldersee, Relief of Peking ; — Queen Victoria ; R℞. Prince and Princess of Wales ; — The Roumanian Royal Pair, 1900 ; — Prince Ludwig of Bavaria ; — King Leopold of Belgium ; and Breloques with portraits of Queen Wilhelmina ; — King Albert of Saxony ; — Emperor Francis Joseph ;

— King George of Saxony ; — and Grand Duke Frederick of Baden ; — Gedenkthaler on the Birth of Prince William of Hohenzollern, 1906 ; — 78th Congress of German Naturalists and Physicians at Stuttgart, September 1906.

Struck Portrait-plaquettes : Christ ; — Bismarck ; — Emperor William II. (2 var.) ; — Empress Augusta Victoria ; — Emperor William I. ; — Emperor Frederick ; — Bismarck (sev. var.) ; — — Moltke ; — Schiller (*illustrated*) ; — Goethe ; — Queen Wilhelmina ; — King William II. of Würtemberg ; — Queen Charlotte of Würtemberg ; — Pope Leo XIII. ; — Pope Pius X. ; — Madonna ; — Communion ; — Madonna of Lourdes ; — Lord Roberts ; — Cologne Cathedral ; — Auerhahn ; — Boar Hunt ; — Paradise. The following are 5×7 cm. : Emperor William II., as Cuirassier and Admiral ; — Empress Augusta Victoria ; — Emperor William I. ; — Emperor Francis Joseph I. ; — King Albert of Saxony ; — Pope Leo XIII. ; — Pope Pius X. ; — Madonna (2 var.) ; — King Wliliam II. of Württemberg ; — Queen Charlotte of Württemberg ; — Bismarck (3 var.) ; — Moltke ; — " Reichstag " Palace ; — Germania ; — Jahn ; — Cologne Cathedral ; — The Grütli Oath ; — The Lion of Lucerne ; — Dying Warrior ; — Winkelried ; — Petöfi ; — Nikolaus von der Flüe ; — Monument of St. Jakob at Basle ; — Prince Regent Luitpold of Bavaria ; — Auerhahn ; — Boar ; — General Kuropatkin.

Electrotype Plaquettes : Christ ; — Bismarck Monument at Berlin ; — Wiesbaden Theater ; — Auerhahn ; — Boar ; — Bismarck (2 var.) ; — Moltke ; — Madonna (2 var.) ; — St. Amalia ; — King William II. of Württemberg ; — Sancta Maria ; — The first

Decorative Medalet.

Song ; — Young Girl with a flower (*illustrated*) ; — Young Girl with a fly ; — Jahn ; — Grand Duke of Baden ; — Grand Duchess of Baden ; — Prince Hermann of Saxe-Weimar ; — Emperor William II.

Historical Medals. Twenty-fifth Anniversary of the restored German Empire, with busts of William I., Bismarck, Moltke, Frederick III., and William II., 1895 ; — Inauguration of the Kiel Canal ; — German Exhibition in London ; — The Triple Alliance, with busts of William II., Francis Joseph I., and Umberto ; — The Kyffhäuser Monument ; — Opening of the Reischstag, with bust of William II., (sev. var.) ; — Germania, ℞. Arms, including those of Alsace-Lorraine ; — Kaiser parade 1893 ; busts of William II. and King William II. of Württemberg ; — Baden-Baden Exhibition, 1896 ; — Sporting Show at Cologne ; — Proclamation Medal, 1871-1896 ; — The New Century, 1900 ; — Journey of the German Emperor to Palestine ; — Numerous medals of the Emperor William II. with different reverses, alluding to visits of foreign rulers, military manœuvres, opening of the Reichstag, &c ; — Inauguration of the harbour of Emden, 1901 ; — The Niederwald Monument ; — Second Centenary of the Prussian Kingdom, 1901 ; — Alexander of Russia, Memorial Church, 1902 ; — Prince Henry of Prussia, on his Visit to America, 1902 ; — Coming of age of Crown Prince Frederick William, 1900 ; — Visit of President Felix Faure to Russia ; — Cession of Helgoland by Great Britain to Germany ; — William II. and Nicholas II. ; — Peace Medal ; — Accession of William II., 1888 (sev. var.) ; — Memorial Medal of William I. ; — Medals of William I. (numerous varieties of obverses and reverses, commemorating episodes of the Franco-German War, inaugurations of public buildings, &c. ; — Medals of Frederick III. (several types) ; — Third Centenary of Salzburg Mineral Springs, 1601-1901 ; — Return of the German Troops from China, 1900, &c.

Prize Medals for Rifle Competitions of Ennetmoos (Nidwald), 1898 ; — Rastatt, 1903 ; — Neustadt A. H^s (Bavaria), 1902 ; — Segeberg, 1883 ; — Heilbronn, 1900 ; — Jena, 1903 ; — Esslingen, 1903 ; — Godesberg, 1902 ; — Göppingen, 1902 ; — Leipzig, 1898 ; — Chemnitz, 1895 ; — Oberndorf, 1894 (to commemorate the Sultan's accession) ; — Isny, 1903 (4th Centenary of the Rifle Corps) ; — Geislingen, 1903 ; — Berlin, 1903 ; — Hohentübingen, 1900 ; — Torgau, 1894 ; — Leipzig, 1893 ; — Ellwangen, 1902 ; — Stuttgart, 1901 ; — Halberstadt, 1893 ; — Karlsruhe, 1891 ; — Plauen, 1889 ; — Neuchâtel, 1902 ; — Speyer, 1902 ; — Homburg, 1890 ; — Eisleben, 1899 ; — Halberstadt ; — Biasca ; — Halle A. S. ; — Berlin, 1890 ; — Frankfort-on-M., 3-10. July 1887 ; — Mylau, 1891 ; — Altona, 1894 ; — Reutlingen, 1891 ; — Vöhrenbach, 1899 ; — Höchst, 1889 ; — Mayence, 1894 ; — Stuttgart, 1895 ; — Frauenfeld, 1890 ; — Glarus, 1892 ; — St. Gall, 1895 ; — Zofingen, 1896 ; — Frauenfeld, 1897 ; — Lichtensteig ; — Burgdorf, 1891 ; — Winterthur, 1891 ; — Meiningen, 1893 ; — Lucerne ;

— Locarno, 1896; — Weilburg, 1801; — Creussen, 1890; — Rübenach, 1893; — Dommitzoch, 1901; — Halle, 1892; — Ludwigsburg; — Erfurt, 1891; — Ostrowa, 1892; — Wiesbaden, 1893; — Ragnitz, 1892; — Weissenfels, 1892; — Neu-Oertelsdorf, 1900; — Flensburg, 1889, and many others; also Badges, Insignia, &c. of Rifle Clubs, Sporting Associations, &c.

I have myself noted Mayer & Wilhelm's signature on the following plaquettes and medals not already enumerated in the above official list supplied to me by the firm: Marriage of Princess Pauline of Württemberg with the hereditary Prince of Wied, 1898; — Marriage of Prince Max of Schaumburg-Lippe with the Duchess Olga of Württemberg, 1898; — 150th Anniversary of the Printing Establishment of Schluchter at Hanover, 1898; — Johann Georg Adler, of Buchholz; — Exhibition of Foodstuffs at Elberfeld, with bust of Baron Augustus von der Heydt, 1899; — Choral Festival at Cassel, 1899 (modelled by Hans Everding); — Marriage-Medal (signed by Dürrich of Cassel); — Hungarian Millenium, 896-1896; — Death of Leo XIII., 1903; — Exhibition at Breslau for the Nursing of Infants, 1897; — 150th Anniversary of the Court Chapel at Breslau, 1900; — Sanitätsausstellung at Breslau, 1900; — Medal with busts on obv. of the Hungarian ministers Dr Wekerle, Count Csáky, and D. Szilagyi, 1895; — Exhibition of Art-Handicraft and Electrotechnique at Stuttgart, 1896; — Diamond Jubilee of Queen Victoria, 1897; — Fridtjof Nansen; ℞. The "Fram", 1897; — ℞. Portrait-medal of Prince Bismarck, 1897 ℞. Inscription, under oak-branch:

Und wenn die Welt voll Teufel wär',
Es kann ihr nicht gelingen,
Durch Undank dich zu And'rer Ehr'
Um deinen Ruhm zu bringen.
Es fehlt noch, dass ein Streit entsteht,
Wer sei der Reichsbaumeister?
Für uns und alle braven Leut'
Kein Zweifel, "Bismarck" heisst er!
Die alten Getreuen.

Satirical medal of the Franco-Russian Alliance, 1897; — Launching of the transatlantic liner 'Kaiser Wilhelm', 1897; — Jubilee of the Emperor Francis Joseph I., 1898 (sev. var.); — Inauguration of the Franz Abt Monument at Wiesbaden, 1891; — Musical Fête at Bonn, 1885; — Ludvig van Beethoven, 25th Anniversary of the Choral Society of Muffendorf, 1888; — Others, with portrait of the composer (several varieties); — Death of King Umberto I., 1900 (modelled by H. Durrich); — 550th Anniversary of Zurich's entry into the Swiss Confederation, 1902; — Journey of Prince Henry of Prussia to the United States, 1902; — Medallion of the

Württemberg "Kriegerbund", 1902; — Visit of Prince Albert Victor of Wales to India, 1889-1890; — Bird Show at Zurich, 1890; — Tenth Federal German Rifle Meeting at Berlin, 1890 (sev. var.); — Medal of Hans Waldmann of Zurich, 4th centenary of the city, 1889; — 90th Anniversary of Count von Moltke, 1890; — Reproduction of the 5 Franc piece, 1870, with ℞. FINIS GERMANIÆ. 1870; — Prof. Dr Robert Koch; — Portrait-medallion of Charles, King of Württemberg; ℞. Eberhard im Bart, Duke of Württemberg; — Dr Ludwig von Windthorst, 1891; — Grand Duke Adolph of Luxemburg, 1891; — Commemorative medal of the Meeting at Strassburg of the Choral Societies of Alsace-Lorraine, 1891; — 58th Anniversary of Francis Joseph I., 1888; — Columbus Exhibition at Genoa, 1892; — Centenary of the 10. August 1792; — Fifth Centenary of the Reunion of Gross- and Klein-Basel, 1892; — Medal of the Philadelphia Exhibition, 1893; — Bulgarian National Exhibition at Philippopel, 1892; — "Festspiel" at Basle, 1892; — German Exhibition in London, 1891; — W. E. Gladstone, 1893 (edited by J. Rochelle Thomas); — England and the Triple Alliance in Europe (1892?); — Helgoland ceded to Germany, 1890; — The Duke of Cumberland and his father George V. of Hanover; — Dr. Emin Pasha and German Explorers in Africa; — Silver Wedding of the Prince of Wales (Edward VII.), 1888; — Hygiene Exhibition in London, 1893; — Brahms; — Schubert; — Joachim; — Fifth German Gymnastic Fête at Frankfort-on-Main, 1880; — Exhibition of "Patent and Musterschutz" at Frankfort-on-Main, 1881; — Ninth German Federal Rifle Meeting at Frankfort-on-Main, 1887 (sev. var.); — Inauguration of the Central Railway Station at Frankfort-on-Main, 1888; — Inauguration of the Paris Hôtel de Ville, 1882; — 50th Anniversary of Belgian Independence, 1880; — Portrait-medal of Ernest, Duke of Saxe-Altenburg, 1882; — Swiss Federal Rifle Meeting at Lugano, 1883; — Swiss Military Manoeuvres in Graubünden, 1884; — Swiss Federal Fête of non-commissioned Officers at Freiburg, 1885; — Choral Festival at Basle, 1893; — Federal Grütli Fête at Neuchâtel, 1891; — 75th Anniversary of the Swiss Students' Society of Zofingen, 1891; — Cantonal Rifle Meeting of Vaud, at Lausanne, 1894; — Inauguration of the Tell Monument at Altdorf, 1895; — Inauguration of a Monument at Strassburg commemorating the help given to that city by the Swiss in 1870; — Swiss National Exhibition at Geneva, 1896; — Adrien de Bubenberg; ℞ Defence of Morat, 1476-1866; — President Kruger, 1900; — International Exhibition for Hygiene, London, 1893; — Dr Robert Koch, of Berlin (1890); — A. Menzel, painter, 1905; — Schiller Festivities, 1905; — Marriage of the Crown Prince of Germany; — Silver Wedding of H. M. William II., 1906; — Marriage of

Prince Eitel with Princess Sophie Charlotte of Oldenburg, 1906; — The Springtime and the Autumn of Life (plaquette, reproduced in the *Watchmaker and Jeweller*. Aug. 1906).

J. E. Bennert, *Bismarck-Medaillen*, 1904 describes no less than 42 medals and plaquettes of Prince Bismarck struck by Mayer & Wilhelm, to commemorate various events of his life.

MAYERL, JOSEF (*Austr.*). Mint-warden at Kremnitz, appointed on 16. January 1703.

MAYNERT (*Austr.*). Forger of various Polish coins and medals. Several are described in the Sale Catalogue of the Sigismund von Chelminski's collection, Munich, 1904.

MAYNERT, GOTTFRIED (*Austr.*). Mint-engraver at Warsaw, *circ.* 1850.

MAYNERT, F. JOSEPH (*Austr.*). Son of Gottfried M.; Medallist at Warsaw, during the second half of the nineteenth century. By him is a portrait-medal of his father, and I have also noticed his signature on commemorative medals of the inauguration of the railway from Warsaw to Vienna, 1845 (2 var.).

MAYR, A. (*Germ.*). Medallist to the Mint of Nuremberg, *circ.* 1770. — His signature occurs on the ℞ of a medal, the obv. of which is by G. F. Nürnberger, on the election of the Emperor Charles VI. and prediction of a successful reign.

MAYR, HANS (*Austr.*). Warden, and later Mint-master at Salzburg, 1599-1620.

MAYR, JOHANN JAKOB (*Austr.*). Mint-engraver at Kremnitz, 1675-1687.

MAYR, ISAAK *Vide* **MAYER**. A Jew of Prague who worked the Imperial Mint of Breslau, between 1546 and 1549.

MAYR, MARX VON (*Germ.*). Member of the " Münzsocietät ", Munich, 1691.

MAYR, WOLFGANG (*Germ.*). Mint-warden at Stuttgart to the District of Suabia, 1599-1615.

MAZARON. *Vide* **ANTOINE MASCARON**. Mint-master at Marseilles, 1593-94.

MAZENS, GEORGES (*French*). Contemporary Sculptor, born at Paris; pupil of Gautherin. By him are various portrait-medallions in bronze, some of which were exhibited at the Paris Salon of 1883.

MAZIÈRES, ANTOINE DE (*French*). Mint-engraver at Villeneuve-Saint-André-lès-Avignon, 1523-1547. In 1540 he was assistant warden at the Montpellier Mint.

BIBLIOGRAPHY. — N. Rondot & H. de La Tour, *op. cit.*

MAZIERES, BERNARDIN DE (*French*). Mint-engraver at Villeneuve-Saint-André-lès-Avignon, 1545-1551.

MAZIÈRES, PIERRE DE (*French*). Mint-engraver at Villeneuve-Saint-André-lès-Avignon, 1560-1569.

MAZURE, ANTOINE (*French*). Mint-engraver at Villeneuve-Saint-André-lès-Avignon, appointed by the King in 1534. Probably the same as **ANTOINE DE MAZIÈRES** (*q. v.*).

MAZZAFIRRI, MICHELE (*Ital.*). Florentine Medallist, born *circ.* 1530, died about 1597. He was attached to the Court and person of the two successors of Cosimo I. and especially to the third Grand Duke, Ferdinand III., of whom and his consort, Christine of Lorraine, no less than eleven medals are known by him. He was really a Goldsmith by profession, and attained greater celebrity in that branch than in medallic art, although none of his works of plate and jewellery have come down to us, and are only known from documentary evidence. The filigree-like delicacy of the elaboration of all the accessories marks them as the works of a goldsmith's hand, and v. Fabriczy notices that the artist's fame as a goldsmith surpassed that of the medallist, documents proving that he received a great number of commissions for goldsmith's work.

Ferdinand I. of Lorraine, Grand Duke of Tuscany.

The following medals bear the artist's signature, which occurs in various forms : **MI. MA.** ; — **M. M.** ; — **MICHE. M.** ; — **MICHELE**

MAZA. F., etc. : Vincenzo I., fourth Duke of Mantua, Bust to r. ; beneath : **MI. MA.** ℞ Shield of arms ; — *Francesco I. de' Medici*; obv. Bust to r. ; beneath : **M. M.** 1577. ℞. MAIOR.AGIT.DEVS. Constellation of the Ram ; — Another, with different ℞ (*Vide* C. von Fabriczy, *op. cit.*, p. 90); — *Ferdinand I.*, Third Grand Duke of Tuscany ; obv. Bare head to r. ; beneath : **M. M.** 1587. ℞. St-Stephen's cross ; — Another, same date ; ℞. A.DNO.FACTVM. EST.ISTVD. St. Stephen's cross ; — Another, 1588 ; signed on obv. : **MICHE. M.** (a). ℞. VIRTVTIS PREMIA Grand Ducal crown ; — (b) ℞. MAIESTATE TANTVM. Queen bee and swarm ; (c) ℞. PVBLICAE SECVRITATI. Plan of the fortress of Livorno, beneath : A.S.CIC.IC.XV ; — Another, 1588 ; signed on obv. **MICHELE. MAZA F** ; ℞. SIC ITVR AD ASTRA. Herakles stunning the centaur Nessus (*illustrated*) ; — Another, with similar

Christine of Lorraine, Grand Duchess of Tuscany.

obv. and ℞. Cross of St. Stephen ; — Another, with similar obv. ℞. MAIESTATE TANTVM. Plan of the fortress of Livorno ; — Another, with obv. : FERDINANDVS MED.MAGN.DVX. ETRVRIÆ.III. Cuirassed bust to r. and same ℞. type as last ; — *Christine of Lorraine* (1565 † 1636). Obv. CHRISTIANA.PRINC. LOTHAR.MAG.DVX.HETR. Bust to r. ; ℞. FRVCTVM.LVMENQVE·PVDORIS. Ear of corn surrounded by seven stars (*illustrated*) ; — Another, with obv. legend : CHRISTIANA.P.D. L.GRAN.DVC.DI TOSCA. ; — *Christine and Ferdinand*, 1592. Obv. Bust of Ferdinand ; ℞ Bust of Christine to r. ; — Another, of same date ; ℞ Bust of Grand Duchess Christine to l.

The portraits of the Tuscan Grand Dukes by Mazzafirri are of very lifelike and powerful execution.

Bibliography. — A. Heiss, *Les Médailleurs de la Renaissance. Florence et la Toscane*, Paris, 1892. — Cornelius von Fabriczy, *Medaillen der italienischen Renais-*

sance, 1903. — Armand, *op. cit.* — Blanchet, *op. cit.*, II, 370. — Supino, *op. cit.* — Bolzenthal, *op. cit.* — Keary, *British Museum Guide to Italian Medals*, 1892.

MAZZARA, MARCHESE (*Ital.*). Mint-master-general for the Kingdom of Sicily at Naples, *circ.* 1747. His signature occurs on currency of that date struck at that Mint (*Vide* Ammon, *op. cit.*, p. 161, n° 464.)

MAZZINGHI, GIOVANNI. *Vide* **MEA**. Florentine Painter and Medallist (?) *circ.* 1488-1520.

MAZZIO (*Ital.*). Mint-master at Rome, 1812-1814, under Napoleon I. His privy mark on coins is the Capitolian wolf.

ERRATA

P. 13, under Block, last line, Archbishop.

P. 477, under Ecu, date 1791 instead of 1796.

P. 542, under first Block, Imitation of the Medal on the Death of Countess Münck, consort of Count Rantzau (and not Queen Elizabeth of Bohemia).

P. 543, under Block, Heinrich Köhler, Burgomaster of Lübeck.

P. 544, after line 18, For further particulars of Christian Maler, *vide infra* final Supplement, Vol. VII.

P. 553, first line, 3 Centesimi, 1807-1813.

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